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California Southland

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February 1929

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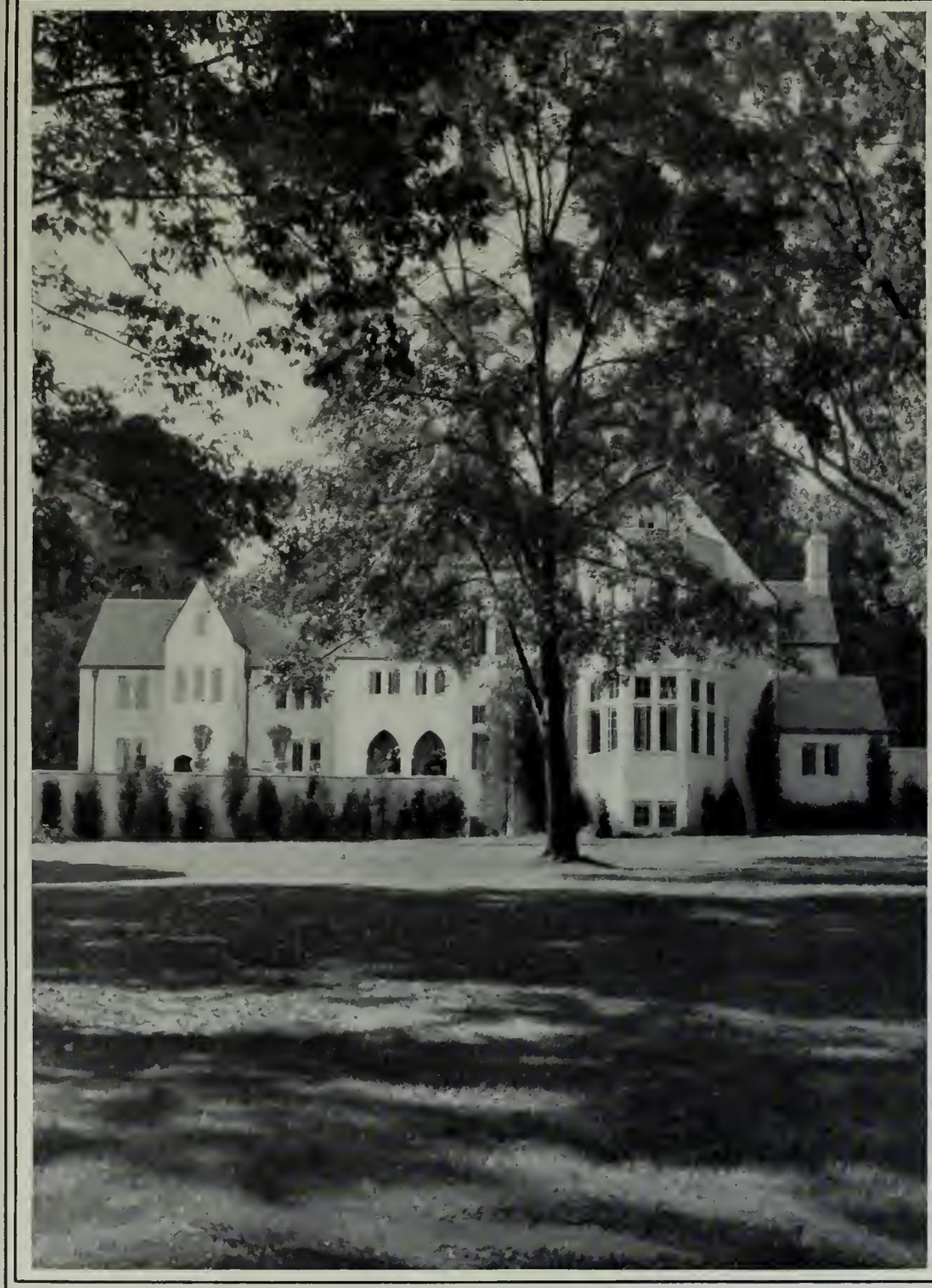

This mansion is built of cinder concrete masonry units, the exterior finished with a special oil paint. Mortar joints are visible. The interior is unplastered—its beauty achieved by decoration applied directly to the masonry. Residence of Henderson Gilbert, Esq., Bowmansdale, Penna. —Alfred Hopkins, New York City, Architect.

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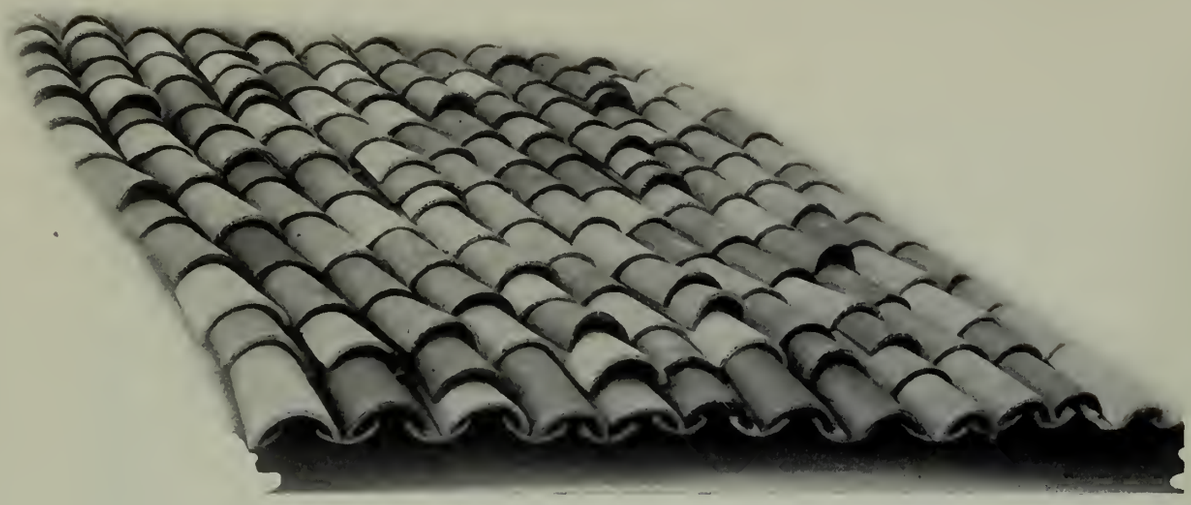

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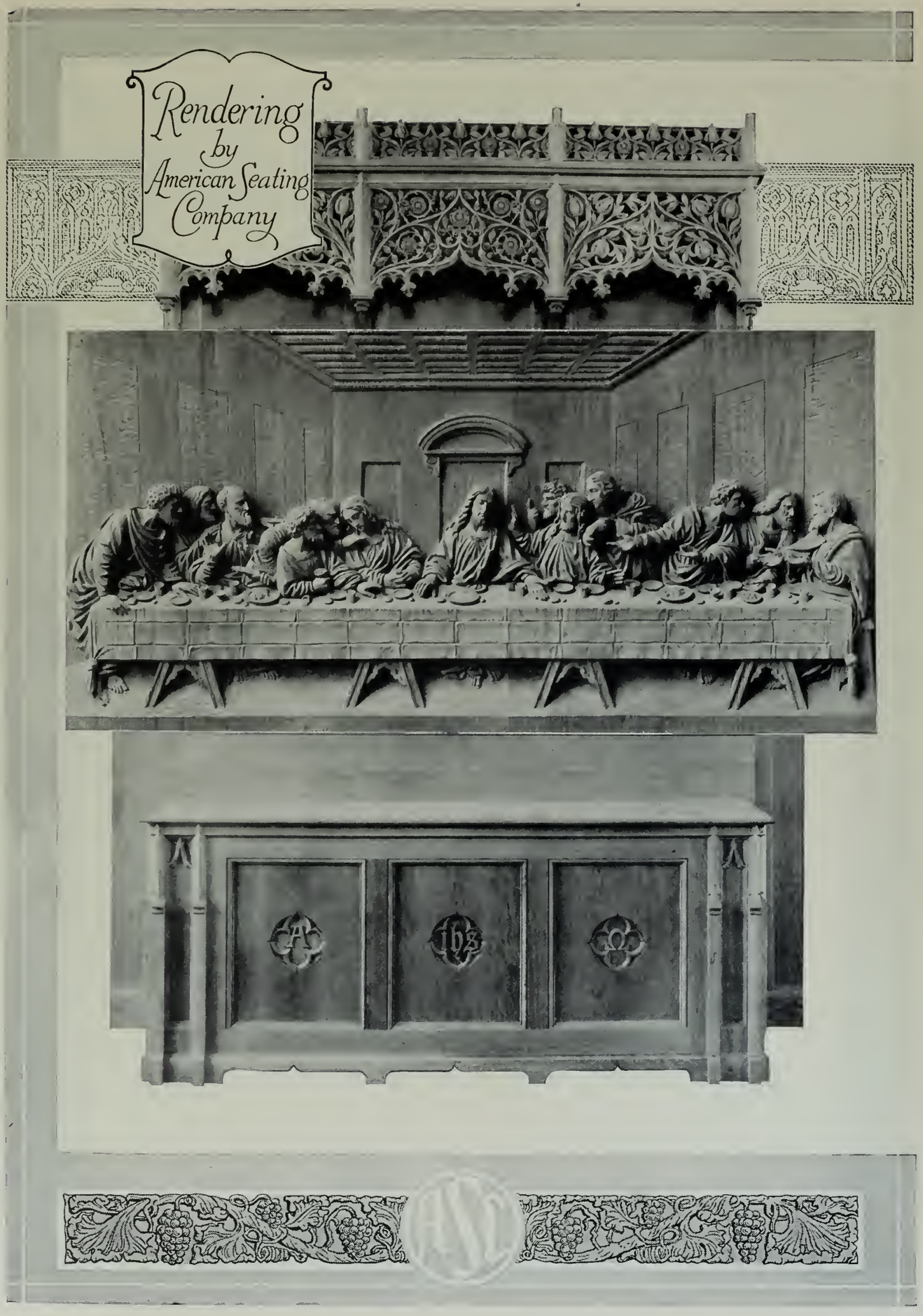
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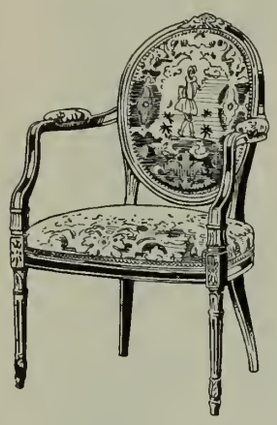

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No. 4: A 17th century *signed* Brussels silk tapestry representing the coat of arms of the Spanish noble family of the Marquis Villa de Flores (the mark B-B meaning Brussels-Brabant, and the signature of the weaver, G. Peemans, are woven into the lower border). Most magnificent example of perfect tapestry weaving. It is almost a painting. The border which forms part of the whole design is remarkably rich and interesting. The coat of arms in the center of the tapestry with reds, golds and soft browns is held up by two angels, one heralding the name of the noble family. The whole background is imperceptibly shaded off from sky-blue to soft ivory. One of the cherubs has a blue scarf floating around her, the other a havana-gold colored one. Below a lovely composition of rocks, of soft yellow plants and water. A unique piece woven in 1673. Size: H. 12 ft., W. 11 ft.

No. 5: "Cupid's Bath"—a 17th century silk Beauvais (probably) tapestry, a most harmonious landscape in different shades of blue and ivory-tan. The center represents a waterfall seen towards the back against mountains, and continuing to flow as a river. On either side are rocks and beautiful trees. In the foreground two very small figures bathing a little child. Remarkably beautiful wide border with fruits and flowers as well as two lovely Bacchanta on the sides. Size: H. 11 ft., W. 12 ft.

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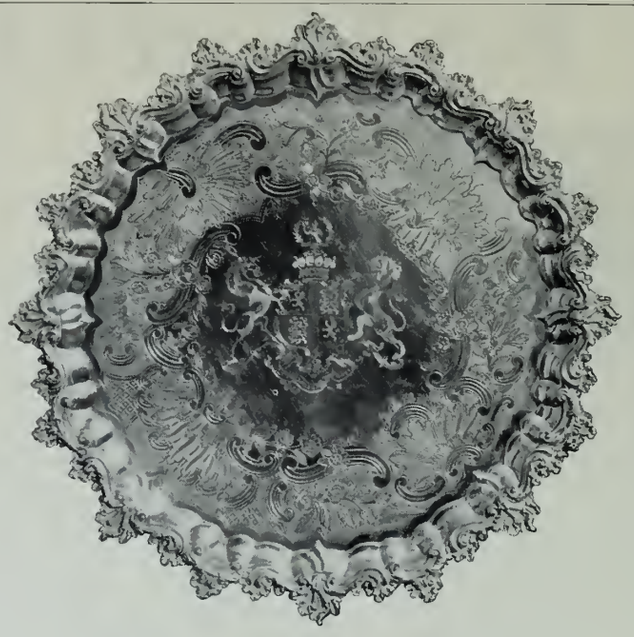

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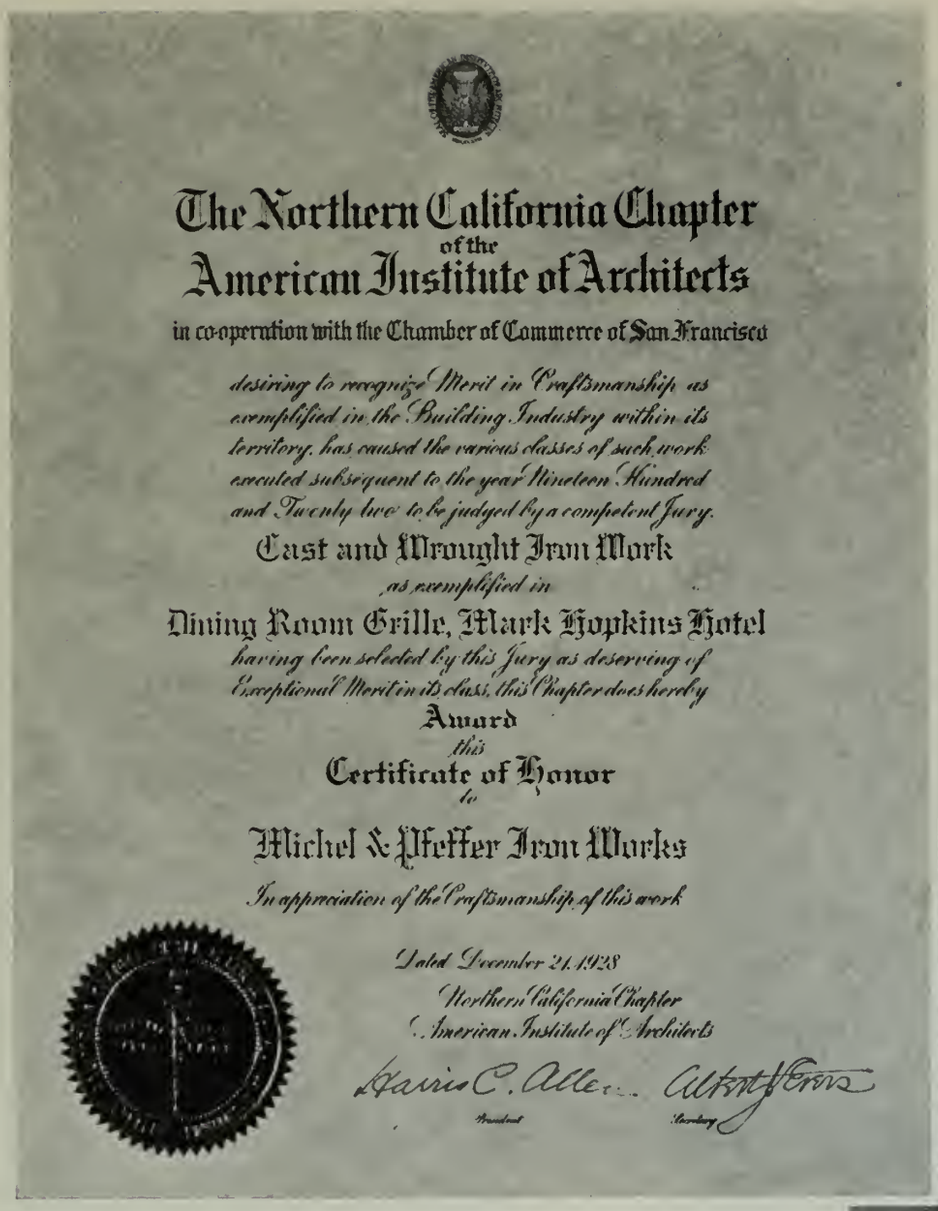

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Editor's Note Book

WITH this issue, the "Pacific Coast Architect" and the "California Southland" cease publication, and "California Arts and Architecture" makes its initial appearance. "The King is dead; long live the King!"

There must needs be a thrill in the initial act of any new undertaking; and specially if it is the first in its field. We propose to present, through picture and word, the atmosphere of life in California in its cultural and social aspects. In this presentation, major emphasis will be placed upon the showing of California homes and gardens; for, thanks to kindly Nature, the development of the individual California home and its relation to the joy of living has caught the attention, the admiration, of the entire country.

THOUSANDS of houses, big and little, are scattered over the hills and valleys and shores of the Golden State, and their number is constantly growing. Only a small proportion of them can ever be shown in print; which means that an extremely high standard of architecture can be established. This standard we are pledged to maintain; and a further obligation exists in the fact that among the stockholders of "California Arts and Architecture" are many architects of high repute in the profession. This condition may be taken as a guarantee, if any be required, that merit alone will be recognized in these pages.

THE garden is so essentially a part of home life in California that it demands an important place in our program. There is infinite variety in gardening possibilities here; the bewildering profusion of plants and flowers and trees that will grow almost anywhere in the State has, in fact, produced often an embarrassment of riches. To assist the garden lover toward the combination that will suit his or her particular wants and location and soil—to give timely and authentic information for local conditions—and to show in detail many gardens that may bring inspiration, as well as delight for their own loveliness—will be our earnest effort.

THE art of interior decoration is far more advanced than but a few years back; and although there is not so much difference between East and West, indoors and out, still a California house deserves careful consideration in order that it may express in a happy combination the personality of its owner, the spirit of the country, the feeling of its architectural frame. Seeing what has been done successfully and beautifully in other homes has often stimulated peoples' interest and imagination, or directed them to competent sources for advice and help. We expect to show the work of many real artists in this realm of the home life.

THE distinctive spirit of California is manifested in other permanent structures than homes, impressive individually if not as a class. All phases of human activity feel the influence of the times. We shall endeavor to show, each month, some interesting building, of outstanding architectural merit, which, in our opinion, has contributed to this distinction which makes California a place to be admired and loved.

CALIFORNIA Southland, it now appears, held an unique place in the hearts of its friendly subscribers and advertisers; but its unique appeal need not be discarded with the name.

The name "Southland" was assumed in the beginning because the readers to whom the magazine of 1918 was meant to appeal, thought in terms of this tiny corner of our great state; and the alternative words, "Southern California" could not be used, being anathema to a true son or daughter of our commonwealth.

The innocuous name, Southland, had begun to take each issue of the old magazine farther and farther afield as it endeavored to record the ambitious flights into this and that which here attract the newly leisured Americans turned out to pasture, like Pegasus, in a California clover field. It was time to come to earth and start over again. Ten years in the air is long enough.

THE name was indeed a subterfuge—a sugar coating! But underneath it, all the while, there was an earnest wish to rid the state of sham and pseudo art—to set the artisan, musician, the designer in the architect, and the artist in the student free in this far western land of freedom; where, if art be not unshackled from the bonds of money it will never be.

What the southern part of California has accomplished is unique and monumental in its own limited area of desert land and sunkissed products. But these efforts are futile, when continued without recognition of the state as a whole.

Therefore—*California Arts and Architecture* and, if the name were not too long already, we would add—The California Countryside covering, in this out door land, the art of living in the free, far west.

IN the article devoted to California's countryside estates on another page in this issue mention is made of the great Santa Marguerita Rancho lying along the state highway between San Clemente and Oceanside. It is one of the last of the Spanish grants in California and a beautiful stretch of 200,000 acres reaching along the coast for eighteen miles in San Diego County. The state Park Commission will be asked to save this great tract for all the people by making it one of the new state parks.

This is indeed a noble enterprise. It was originated by W. H. Griswold, chairman of the publicity committee of the San Juan Capistrano Chamber of Commerce who has been appointed chairman of the temporary organization with F. F. Kelly, vice chairman, and Fr. St. John O'Sullivan, second vice-chairman, and other leaders making up a strong committee to broadcast the good news.

Here is a proposal for a park that the whole state can sanction. The necessity is immediate, the cause is just, for all the people; and the fortunate result will set California on the map as determined to preserve her beauty of landscape and seascape for her millions of vacationists.

A more elaborate setting forth of the beauties of this property and its Spanish-American history will be published in the March number of this magazine.

"California Arts and Architecture" for March will contain a number of specially interesting features.

The name of Roland Coate, Los Angeles architect, is becoming widely known for the refinement, the "elegant simplicity" of his residences. He has written an article on the early or Colonial California house, illustrated by many examples of modern residences designed along those lines. A series of photographs of the mural paintings by Albert Herter in the Los Angeles Public Library will be the subject of another article. Views of an unusual and lovely city garden will be shown. Another California prize-winning house, the work of H. Roy Kelley, and three charming houses of moderate size designed by Ernest Coxhead, F.A.I.A. and the Hollywood Chamber of Commerce Building, a gay and original composition by Morgan, Walls and Clements, will all be of interest, as will the pages devoted to music, books, and drama. Our program for this and future issues is varied, piquant; typical of life in California and the far West.

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1929

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Pencil Sketch, Street in Florence, Italy
By John Dinwiddie

CALIFORNIA
ARTS AND ARCHITECTURE

Combining Pacific Coast Architect and California Southland

February, 1929

CONSISTENCY IS A JEWEL

Some Observations on the Home of Pierpont Davis, A. I. A.

By HARRIS ALLEN, A.I.A.

WHEN one architect is called upon to write about another architect's home—and one is a Northerner and the other a Southerner—and both occupy the same offices in the respective chapters of their profession—the situation is critical.

But since conditions warrant commendation rather than condemnation, what might be a dilemma becomes an opportunity. As a matter of fact, architects are wont to be unusually frank in their opinions of each other's work; quick to criticize, they are equally quick to praise; their appreciation is no shallow veneer of politeness, but rather a downright expression of pleasure.

In this case, it would be hard for anyone who was a sincere lover of the beautiful to pick flaws in the setting with which Mr. Davis has surrounded himself. Frankly not a modernist, he has designed his home after the spirit of those early Italian Villas whose elegant simplicity, fineness of proportion, delicacy of detail, are the admiration of connoisseurs. It is a happy type for a California setting, and happily it is not a rare type here. There are many excellent examples, well-studied, well placed; but seldom does one find the interior arrangements and furnishings of such a villa

so consistently carried out; and, withal, conveying no such aura of the museum as do so many frigidly perfect specimens of "period decoration."

There can be no question that houses do express, if not their own personality, that of their owners. I remember well a mansion in a certain Eastern State, with whose plans I was connected as an humble draftsman, years ago. The owner was a pudgy, purple specimen of the noureoux riche, whose anatomy bulged and billowed, who loved to array himself like the tiger lilies of the field. And his great palace bulged and glittered. The ranks of rooms, with their sets of gorgeous furnishings, each period fighting its neighbor, had no personality of their own; but all together, in deafening chorus, shouted the personality of their owner.

But enough of the crimes of the past. Here is no cacophony, but rather the suave and subtle harmonies of chamber music, the apotheosis of refinement in sound; from which the character of the conductor may be read by the discriminating. However, let us spare his modesty and proceed to a more definite, if necessarily not too detailed, description of the decorative scheme.

As the general structural setting, or

architectural treatment, is restrained and refined, so also is the general color-palette subdued—but not depressed. Perhaps I have not conveyed a true impression. There is plenty of color, but what are known as pastel shades predominate, and the stronger, deeper colors are mellowed or dulled and are so disposed as to provide just enough relief, to prevent insipidity or lack of character. Certainly these rooms possess character; but it is sophisticated and not rustic. Politeness, one feels, is natural and not assumed in this milieu.

As is not always the case, the entrance hall "sets the stage," so to speak, for the atmosphere of the house. From the floor of the waxed terra cotta tiles, the ivory-colored, Latin-textured stucco walls curve over in groining vaulting, which is repeated in the dining room at the end of the hall. A few bits of old carved walnut and wrought iron, a vase of turquoise blue, relieve the simplicity. In the dining room, the floor changes to a parquetry of nut-brown, richly polished walnut; walnut chairs have coverings of old gold and claret-colored damask; dusky oil oils hang on the walls, brown in effect, with gleams of warm Venetian red; hangings of dark orange velvet frame enchanting garden vistas through the long French sash, one to a white marble statue outlined against a yellow niche in the high garden wall—another down a path ending in a blue-green wall panel of Moroccan tile, behind which rise tall plumes of trees.

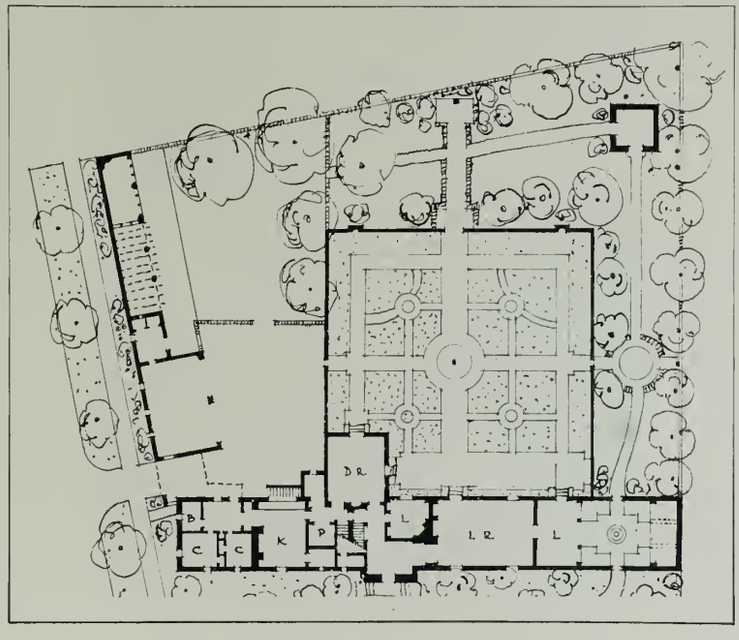
In the living room, soft pinks and blues and greens, a delicious ensemble of sweet color and silky texture, are controlled by the dark plank floor with rugs which are pinkish in general tone but sufficiently

quiet; "cafe au lait" walls; and a flat paneled wood ceiling which after receiving a thin coat of gilt has faded to a grayish, yellowish, brown, with occasional stenciling in the softest powdery blue and pink. A ceiling which lifts, instead of shutting down.

Many lovely individual lovely notes of color and form begin to appear; brocade hangings in Roman stripes, shrimp pink, yellow and green—overmantel damask, a faded coral shade with delicate meandering design in dullest gold—ivory figure of the infant Jesus enshrined in velvet-lined niche. Here is an ald piece of Spanish walnut enriched with metal tracery, gilt pattern over faded crimson velvet—no jarring note, even in this house of Italian influence. The windows and frames are painted a cool apple-green. One couch is tapestried in pale two-toned gold; another in pink; another in sage-green velvet. There is not one interruption to the harmony of color scheme, or to the general decorative fitness. And yet no two things are alike, and there is no single trace of definite plan or arrangement.

But however strong one's instinct for beauty may be, however good one's "taste," the charm and the elegance of such rooms as these do not just happen so. It is not an intuitive or fortuitive miracle.

The beauty, the distinction of Mr. Davis' house have been achieved by a personal sensitiveness to beauty, it is true; but, still more, by a trained and discriminating artistry. Architects' homes, doubtless, should be exemplars of decorative design. But not many are fortunate enough to seize the opportunity, to such a complete consistent effect. Even an ultra-modernist, I am sure, could not fail (if he were sincere) to appreciate the art of Mr. Davis as demonstrated in his own home.



Photographs by W. M. Clarke.

An interesting ivory figure of the infant Jesus was picked up in Mexico by Mr. Davis, and on close examination the sculptor's name was discovered, with the date 1625. The figure is unusually well modelled

THE HOME OF PIERPONT DAVIS, A.I.A.

Over the stair landing wall hangs an Oriental rug whose mellow tones blend with the terra cotta floor tile and form a pleasant foil for the Chinese vase of turquoise blue

THE HOME OF PIERPONT DAVIS, A.I.A.

Bronze-gilt candelabra and a Majolica jar in tones of yellow and blue are reflected in the polished top of the old walnut table. The arm chairs are covered in old-gold damask; side chairs in claret colored velvet

WHERE AN ARCHITECT HAS HIMSELF AS CLIENT

An exquisite example of mediaeval cabinet work is the old Spanish desk of light brown walnut touched with gilt and red, with metal arabesques over crimson velvet

IN THE LIVING ROOM OF MR. DAVIS' HOME

THE CALIFORNIA COUNTRYSIDE

The Country Estate, Its Site, Environment and Ranch Buildings Followed by Plates of The Kellogg Ranch

By M. URMY SEARES

CALIFORNIA LIFE, as lived by the one who knows best how to make the most of opportunity, centers about the ranch house, the country estate, or a combination of town house and ranch home, with a little bungalow-by-the-sea.

This is true for the day laborer as well as for the retired farmer and business man. It describes the life scheme of the clerk in a California department store as well as the well-laid plans of the opulent tourist, who goes first to Italy to buy an Italian villa, and finally decides to return to Santa Barbara and build his own palace on a Montecito hillside farm.

Farming is such a fundamental pleasure in California that only the very wealthy can afford to experiment and make it a paying business. With the masses it is a part of home life; or rather each little bulb patch, each little rabbit farm or orchard is a part of the great garden called California, a fundamental of every family menage. At the noon hour in a downtown office I heard the bookkeeper using the office phone to order some young orange trees and a half a dozen avocadoes of distinct variety. He seemed to know what he wanted and expressed it in terms the nursery man understood. At an office of a realtor in Oceanside I heard a whole family plead for an exchange of their "inside property" in the big city for an avocado orchard near the sea. They planned finally to build an apartment house on the city lot and to retain one flat for themselves, but their ideal combination was a little ranch near a town that emphasizes its bath house, and beach camp, and which has a large market easily reached by rail.

At the other extreme is the great Spanish Ranch of Santa Marguerita. Rolling miles of untouched mountains, upland meadows ploughed for bean fields, many thousand acres in one estate undivided, un-"improved!" And to the traveller a beautiful stretch of California's countryside.

Here and there in California's Southland there are individual ranches that have been carried out in perfection of site, environment and building. They are so full of suggestion for the novice in ranching, so practical in their results as applied to ranch life on one acre or a thousand, that a comprehensive setting forth of their usefulness and beauty in a group of architectural plates that follows is a service to all mankind coming West.

For, in all California ranch homes, from the tinest to the largest and most elaborate, there are the same two factors of importance. Stephen Child, President of The Pacific Coast Chapter of The American Society of Landscape Architects, states that, succinctly, in his recently issued brochure, for which we take this opportunity to thank him both personally and for our California home makers now struggling with problems first met with in the freedom of the far west.

"In these domestic problems," says Mr. Child, "there are always two main groups of factors of importance: first, the local ones, that is to say, the conditions of topography, existing vegetation, climate, soil, proximity, and direction of outside factors affecting the accessibility of the site, and secondly, the personal factor. Who is the home for? How many are to live in it? Is it to be an all-the-year 'round one, or to be used only in summer or winter? What funds are available for the adjustment of the land and improvement of the landscape? All these and many other things are to be ascertained as a basis from which to proceed. A careful consideration of these two points, the local and the personal, will prevent any sameness of treatment even in similar localities.

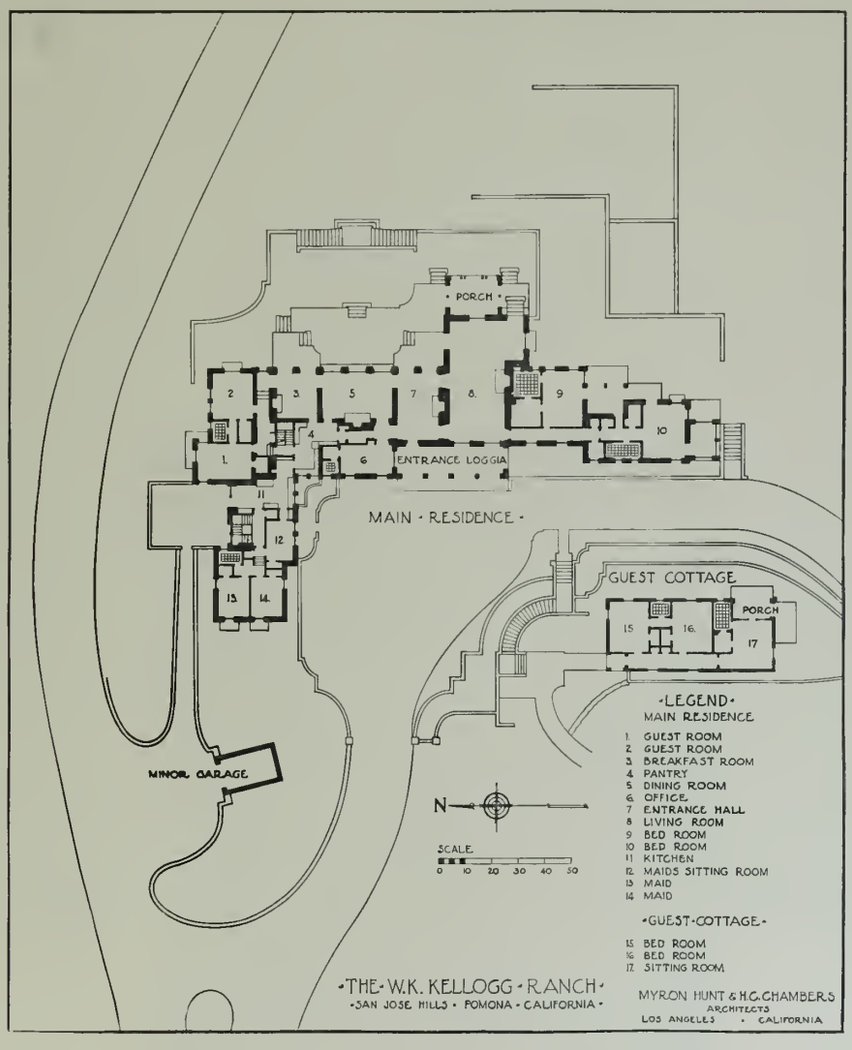
"As we particularly noted in the case of the design of the Italian villa and grounds, fitness, accessibility as to supplies of material, water, and so on are considered. Provision is made for means of approach both for guests and service. Views or outlook from the site and the aspect of the finished scheme from without are all studied, and the proportioning of the three vital elements of the design, the entrance, the service, and the living or pleasure portions of the ground, are carefully determined, usually the greater area being devoted to the latter. Local topography and climatic conditions affect all these points as do also the client's personal desires.

"From the work of earlier designers we get inspiration helping us to determine the general character of the special treatment. Shall it be formal or informal, and here is where there should be the heartiest co-operation between the client, the architect of the building, and the landscape architect, for manifestly the type of house selected should suit the site as well as fit it, and the best design is that which most comprehensively meets all these conditions. While some sites much more emphatically demand rigid formality than others, almost every house, no matter how informal its general character, is composed of rigid straight lines and definite angles. There is, therefore, almost always a rightness in some formality immediately about such a structure. This formality may not go so far as to involve exact symmetry or balance, and the gradual cessation of any sort of formality, the merging of this formal sort of design into the free and informal natural surroundings, is of the utmost importance in securing that unity and harmony without which no design is successful."

Vista, Living Room, Hall, Dining Room, W. K. Kellogg Ranch. Interiors by George W. Reynolds

Mr. Kellogg has for the main motive of his ranch a stable of beautiful Arabian horses housed in one of the group of buildings by Myron Hunt and H. C. Chambers, Architects.

Above—The architect's sketch for the terrace front of Mr. Kellogg's Ranch House suggests its dominating and yet sheltered site



Left—The main floor plan gives a key to the various views that follow, and the carefully studied arrangement to suit exposure and outlook

Preliminary studies for the Ranch House of Mr. W. K. Kellogg were not materially changed in actual construction.

ESTATE OF MR. W. K. KELLOGG

Photographs by W. M. Clarke.

The terrace front of Mr. W. K. Kellogg's Ranch House at Pomona, California. Myron Hunt and H. C. Chambers, Architects

ESTATE OF MR. W. K. KELLOGG

The fore-court to Mr. Kellogg's house terminates a winding road from the County highway, sheltered by walls and gates

ESTATE OF MR. W. K. KELLOGG

Native shrubbery will soon clothe the terraces dropping away from the house, along which wind easily grading paths

A RANCH AT POMONA, CALIFORNIA

From porch and terrace one will look down the valley over a palm garden of many varieties, yuccas, aloes, cactus and other native plants

ESTATE OF MR. W. K. KELLOGG

The aristocrats housed in Mr. Kellogg's stables possess a private patio with lawn and pool, whose palms suggest the Arabian home of their heritage

MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

The roomy entrance loggia provides a pleasant spot in which to welcome guests

ESTATE OF MR. W. K. KELLOGG

Broad easy steps connect the succeeding terraces adjacent to the living room porch

A RANCH AT POMONA, CALIFORNIA

Another view of the Entrance Loggia and approach to the fore-court

ESTATE OF MR. W. K. KELLOGG

The Trainer's house is a typically Californian cottage, located near the stables and some 200 feet lower than the Ranch House, and about half mile away

A RANCH AT POMONA, CALIFORNIA

Looking through the patio-courtyard of Mr. Kellogg's famous stables

E S T A T E O F M R . W . K . K E L L O G G

The approach to the stables from the running track and pastures. This is the connecting end between the two long wings

A RANCH AT POMONA, CALIFORNIA

From the dining room in Mr. Kellogg's Ranch House one looks through the hall directly into the living room fireplace

ESTATE OF MR. W. K. KELLOGG

Two doors connect the living room with the main hall. The treatment of the wall and ceiling is unusual and distinctive

A RANCH AT POMONA, CALIFORNIA

Fiesole, Italy

THE SIGNIFICANCE OF THE MEDITERRANEAN GARDEN IN CALIFORNIA

By FLORENCE YOCH

SINCE the days of the early pioneers, people have come to California, lured by the prospect of outdoor living. They have however brought with them American ideals of such strenuous occupations as motoring, golf, and gardening on a large scale. A hitherto neglected but wholly delightful aspect of the outdoors on this coast, has been the enjoyment of tranquility and repose in the open air, carried to the point of a fine art in older countries.

The numerous provisions for sheltered outdoor living in the Mediterranean house suggest whole new modes of life. Breakfast in the pergola. A nap on a sunny terrace or an entire day's occupation in the secluded patio. This style of architecture lends itself to charming variations of semi-outdoor rooms. One may take advantage of various exposures and capture winter sunshine, cool breezes, or summer shade. The four photographs illustrate examples found in Spain, Mallorca and Italy. Though differing widely in treatment, they have resulted from the same life habits, show the same underlying desire for comfort and beauty, and have been developed by the same processes.

Valdemosa, Mallorca

An architectural quality must necessarily predominate in any garden development so intimately a part of the house. The problem becomes one of wall spaces, floors and ceilings. An amazing amount of decorative effect can be achieved by learning the value of shadows, by selection of plant material, suitable ornament and really comfortable furniture. In the latter connection one wishes that more people would realize the necessity of a few pieces of substantial outdoor furniture really intended for a certain spot and kept there. Too many of our gardens and their adjuncts are inhospitable in this detail. And this is not a plea for an ice cold marble bench with no back.

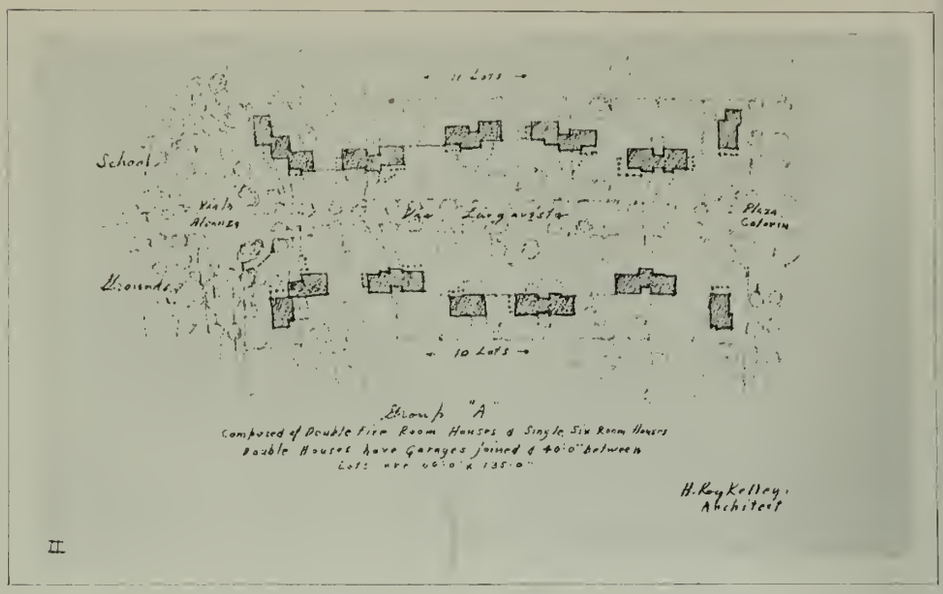
In the picture shown the silhouetting of vines, the columns cutting distant views,

San Domencio, Italy

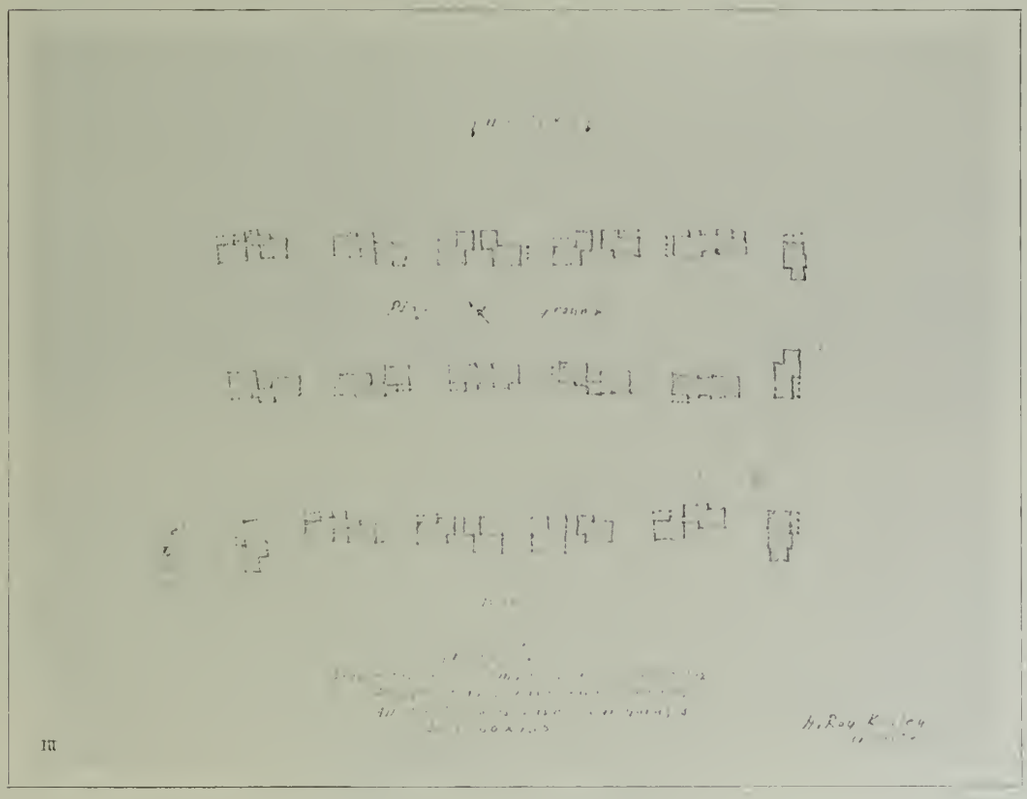
shadow, and flower color give infinite variety to the wall surfaces. In each case the floor, or ground, is treated simply but with interest. In one a grass panel, another tiles, the third Spanish cobble, and the last is raked gravel which receives a pattern of great beauty from the vines overhead. The sympathetic selection of vines and potted material will furnish color throughout the year.

And so it happens as an unexpected consequence of the growing popularity of the Mediterranean type of house in Southern California that we are reviving not only very old types of garden art but we are really learning to appreciate their significance. One finds that frequently a very restricted area can be reposeful. As much refreshment can be gained from a handful of green leaves skillfully etched as from a more ambitious canvas.

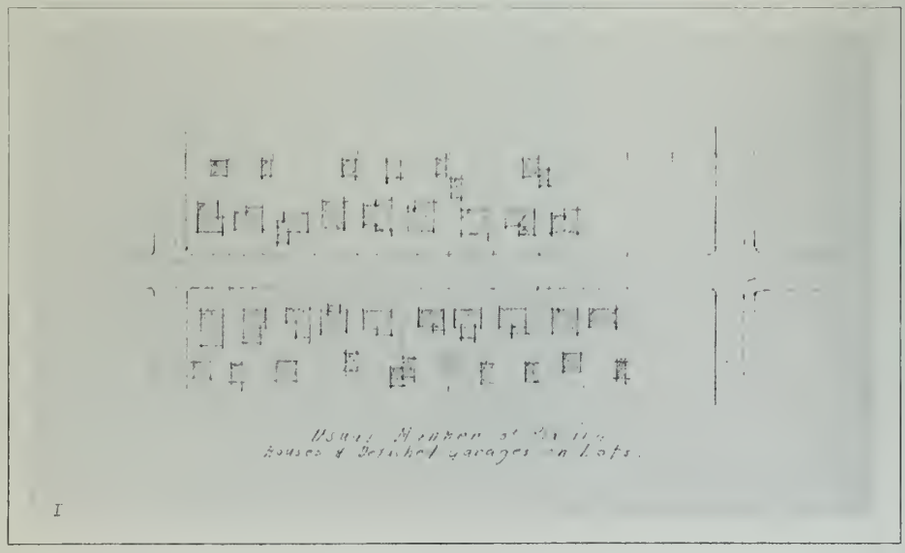
Cordoba, Spain



Group "A" — Composed of double five-room houses and single six-room houses. Double houses have garages joined and forty feet between. Lots are 60 x 135



Group "B" — Double five-room, single five-room, and single six. Double houses have garages joined. All single houses have two-car garages. Lots 60 x 135



Usual manner of placing houses and detached garages on lots

DESIGN AND GROUPING OF SMALL HOUSES

By proper planning, small homes can be made livable, economical and have architectural character

By H. ROY KELLEY, A.I.A.

WE might say that the home is the backbone of our civilization. The influences of good home environment are more far-reaching than one can measure. The love of home-owning and home building contributes perhaps more to the development, well-being and happiness of our citizens than anything we can point to. It stimulates them to greater initiative and greater industry. There is a desire on the part of every normal being to own a home and an attractive one—and the pride of home ownership has been an important factor in the development of America.

This being true is it not right to say that anything we can do to improve the character and livable qualities of our homes will contribute vastly to the welfare and social development of our people? Association with proper home surroundings is like association with people of refinement, for both develop good manners and happy and healthy living conditions.

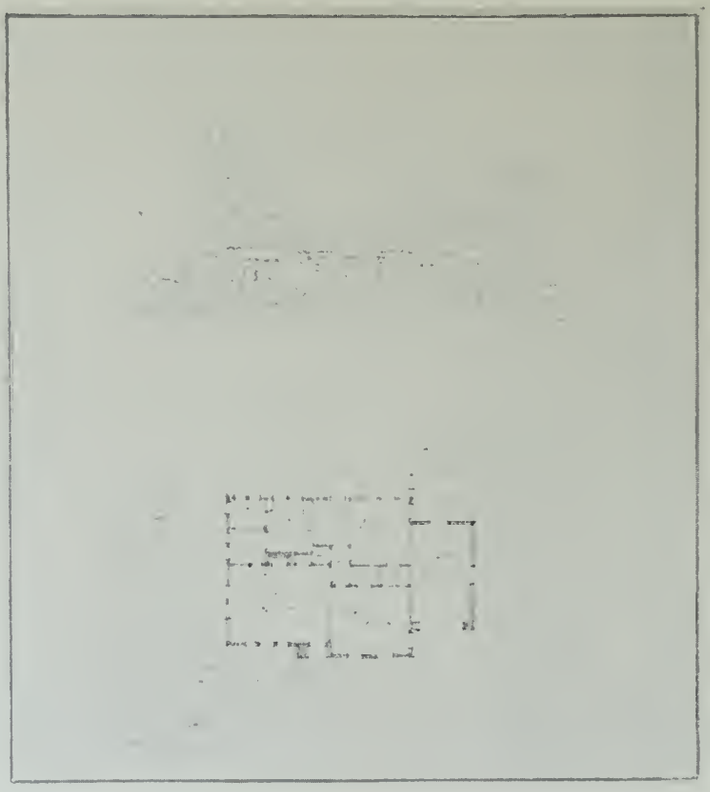
Certain sections of California are rapidly developing industrially. Many industries are employing large groups of employees. Unless steps are taken to house properly and to control the environment of these rapidly increasing masses, we shall, within a few years, face the same conditions that exist in most eastern cities with their rows of dingy, crowded, unlivable houses and tenements.

Industrial housing areas that have been laid out with a view to proper environment for the working man and his family are one of the best possible assurances of good citizenship. A good home and good health contribute more than anything else to man's enjoyment and usefulness. Improve a man's home environment and you contribute very largely to his health and usefulness. Every time a man is helped to better himself, he betters the whole country.

Exposure to bad community environment is as contagious to a man's mental development as is exposure to disease to his physical development. Improved environment in the community means improved environment in the home, and this in turn means an improved batch of citizens for tomorrow.

Millions are spent annually on many forms of charity. If one hundredth part were devoted to educational work in the promotion of better homes for the working classes I am certain that it would be one of the most constructive forms of charity possible. By creating opportunities for better homes, a greater love and appreciation of home would result and this improved environment would unquestionably greatly reduce the necessity for charity.

In several large eastern cities the obliteration of slum areas the substitution of proper housing conditions, parks, playgrounds, and other elements of community life, has resulted, not only in improved social and economic conditions for adults but has greatly reduced juvenile delinquency.

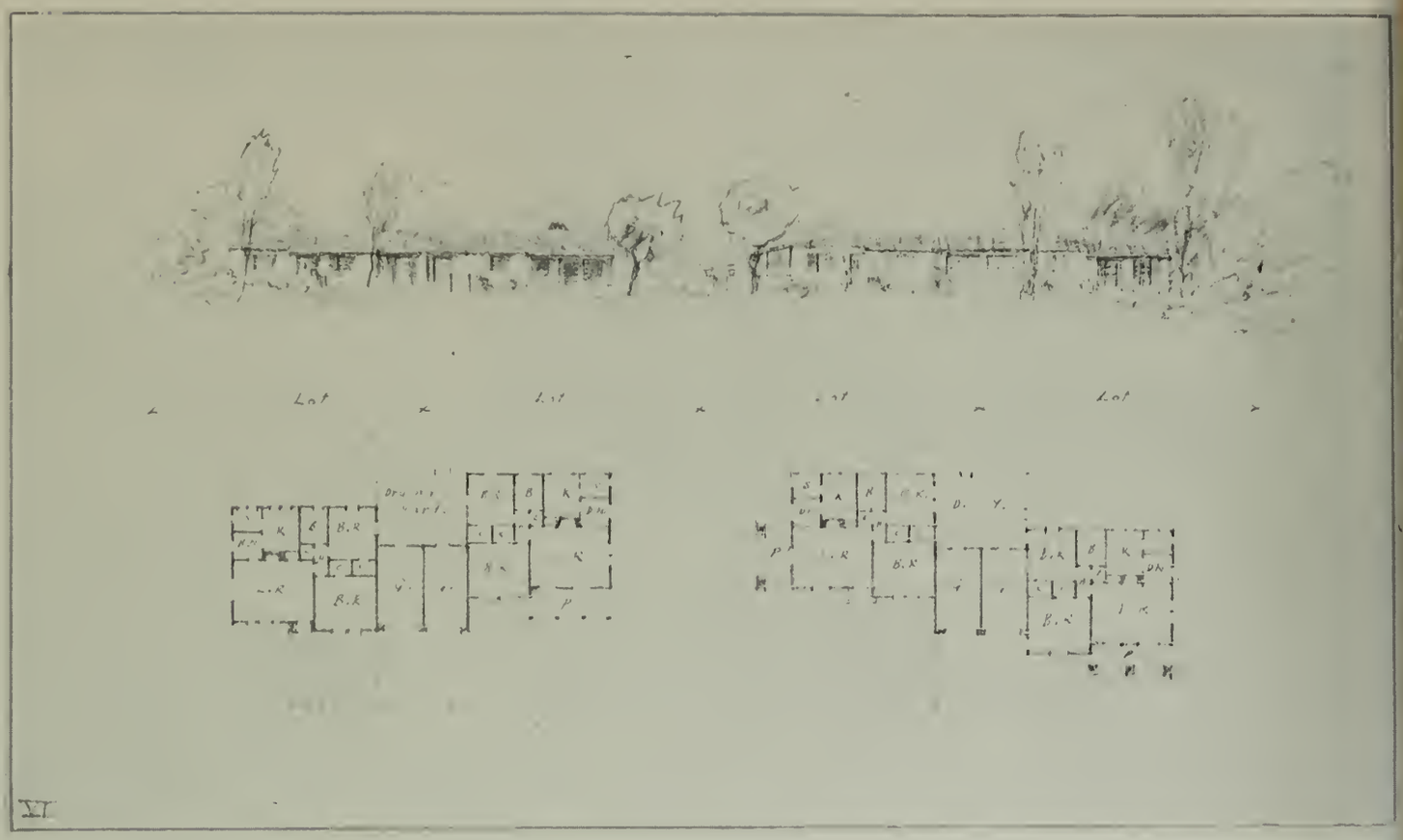


Anything we can do to stimulate the development of attractive residential areas in industrial districts is well worth while. There can be no question as to results in bettering our small house communities. For no matter how low in the social scale people may be they ultimately recognize, appreciate, and derive benefit from the things of real beauty once they are made available.

The writer has for many years observed the hap-hazard and thoughtless development of residence communities, especially those of the poorer classes of people. Houses are usually placed on narrow lots, crowded together regardless of relation to adjoining houses, and utterly out of keepng with one another in character or appearance. We have clearly seen the possiblities of using the same lots, spending the same amount of money, and giving some thought to the design and placing of the houses. It has been clearly demonstrated that an infinitely more livable community of homes than usually obtains can be created at no greater expenditure in building cost and no greater use of land.

Fig. 1 shows the usual thoughtless manner of placing houses with detached garages. In most cases they are placed hit or miss, unrelated in both character and form and usually lined up like a lot of tin soldiers. Garages and service yards are given no thought at all and are generally an eyesore to the community.

Figures II and III show what can be done by grouping the houses in a studied manner, varying the set-backs and relating the houses in form and character. These groups are made up of five and six-room units, each one an independent house on an individual lot. See Figures IV, V, VI and VIII. Each house has an attached garage and in some cases these garages are joined together, making a party wall serve for two garages. This helps the mass effect of the houses, giving the appearance of fewer and larger houses in the block. Assuming two lots ordinarily to have four units—that is, two houses and two detached garages—this scheme, then reduces these four units for two lots to one unit for two lots, making less units in the block, or in ten lots, five units instead of the usual twenty. This scheme also has the additional advantage of enabling the two garages to use one drive, thereby eliminating the multitude of drives that generally obtain. This drive also serves as the entrance walk for two houses, thus overcoming the cut-up appearance usually resulting from each fifty foot lot having a drive and entrance walk. This preserves the area in front of each house



for lawn and planting, something which adds greatly to the setting of the houses and the neighborhood in general. See Fig. II, also unit plans, Fig. V and VII.

Joining the houses in this manner gives twenty feet between the living portion of houses on the other side. How very different is this from the condition existing in most small-house districts, where the houses are seldom more than four or five feet apart. In Eastern cities such houses usually abut one another with no clear space at all between them.

You will note that the unit plan is alike in almost every case. The differences in character and appearance of the houses are obtained in reversing and shifting the unit plan around in various ways, treating the entrances, windows, garages, roofs, porches, etc., differently, and carrying out interior details and finishes in various ways, giving each house a distinctive and individual character, yet obtaining harmony and relativity in the group as a whole. Economy in both planning and construction is obtained by making the plans practically the same. In general only two types of plans are used, a three room and a six room, yet the placing of the house on the lot, the manner of treating the roof, entrance, windows, porch and interior gives the impression that each house is different from the neighboring house. See Fig. IV, V, VI and VIII.

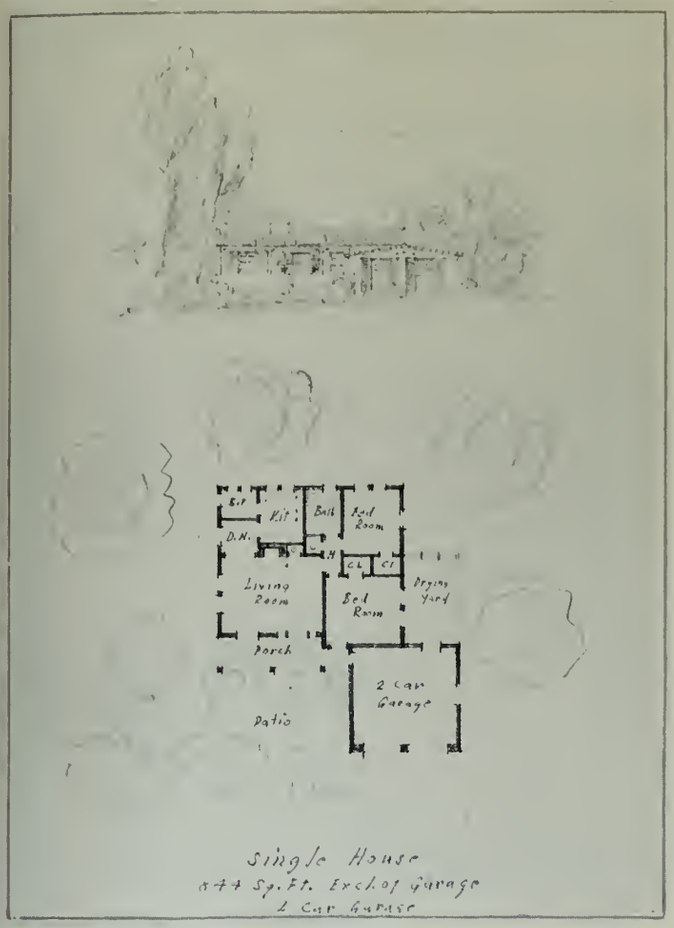
You will note that in each plan the plumbing is grouped together for economy, that there is an absolute minimum of unuseable space, the hall being the smallest possible to give access to bed rooms, bath and linen closet. The kitchen and service portion were purposely made small, yet so arranged and equipped as to take care of every modern convenience. Each house has an electric refrigerator, a broom closet, pot and pan closets, china cabinets, cooler, tiled sink, laundry trays, water heater, flour and sugar bins, etc. Each bath is tiled and has a Pembroke tub, a shower, china pedestal lavatory, white seat toilet, china soap dishes, towel bars, medicine cabinets, and other accessories. The living rooms and bed rooms were made of good size and each bed room given a large closet. Each living room has a coat closet, fireplace and built-in bookcase. All service portions have linoleum floors. All rooms are heated. The fireplaces were placed on inside walls for economy of building and to overcome the difficulty usually experienced in treating the exterior chimney of a small house. The fireplace in its central location also serves to take the vent flue from the kitchen range, as well as plumbing and other vents. The simple rectangular shape of the houses makes for economy, both in compactness of plan and simplicity and ease of construction. Although small in area the houses are made to look much larger than they actually are by the addition of garages and porches. In the entire group no two exteriors are exactly alike, although most of the plans are identical, with the exception of porches or other exterior variations.

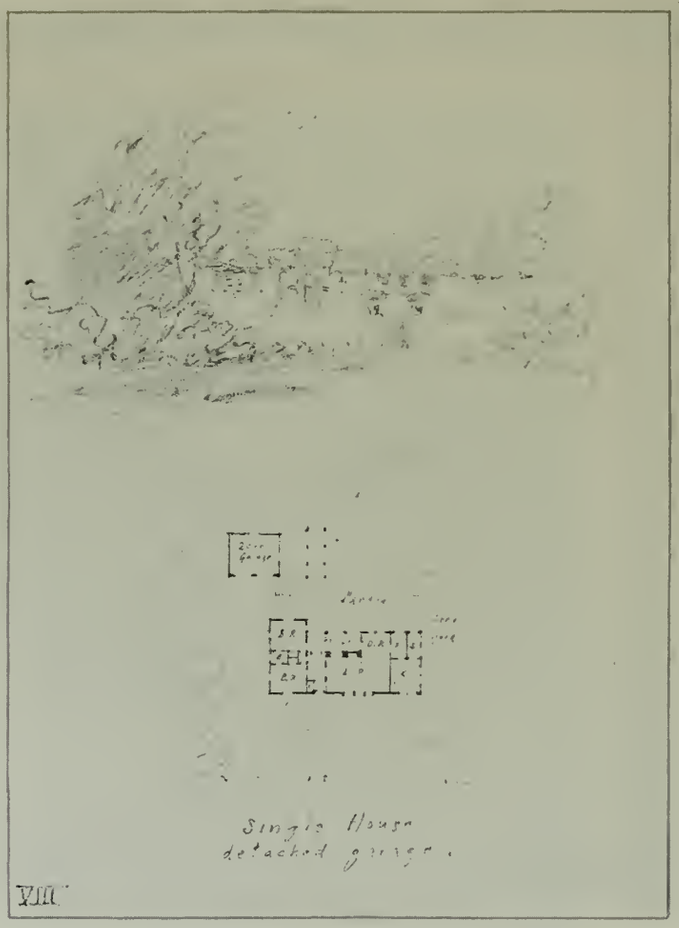
Economy in planning and construction is obtained by making the plans practically the same and yet giving each house a distinctive and individual character

Lattice enclosed drying yards were attached to the rear of each houe to provide a place for clothes lines and other unsightly things that usually tend to give a bad appearance to small house communities.

Each of the five room houses has 884 square feet exclusive of porch and garage. The living room is 13′ 6″ x 17′ 6″, one bed room is 12′ 0″ x 13′ 6″, the other bed room 11′ 0″ x 12′ 0″. The six room house has 988 square feet exclusive of porch and garage. The rooms are all larger than the rooms of the five room house. One of the bed rooms in the six room house is so placed that it may serve as a dining room if the occupant so wishes. The houses are all related in general character, and so grouped to make a harmonious composition. They have hand-made red tile roofs, white stucco walls, green shutters, red brick and tile porch floors, red clay flower pots and other details of interest.

The writer tried unsuccessfully to interest a number of real estate subdividers in this scheme. Unfortunately most of them were either lacking in vision or selfishly interested in only selling their property regardless of how it might be developed. Finally he learned in conversation with J. E. Low of the Palos Verdes Estates that





Two attractive well planned small homes of moderate cost designed by Architect H. Roy Kelley

they had been giving considerable thought to the possibilities of such a development. A contract was made with Mr. E. Standish Palmer, also of the Palos Verdes Estates. Mr. Palmer has had considerable experience in the East with the Russell Sage Foundation and in the development of the workingmen's homes at Sunnyside, L. I. He was at that time making a survey of the industrial area adjacent to Palos Verdes to determine the prospects for occupancy of a group of small homes at Palos Verdes. Mr. Palmer's findings were very illuminating, showing that in several industral areas within a seven mile radius of Palos Verdes there were thousands of workingmen who had no permanent homes. Most of them were inadequately housed and paying unreasonably high rents for what little they were getting.

A careful study showed that these houses could be attractively built at Palos Verdes on lots 65' 0"x135' 0", landscaped and sold for $5000.00, on monthly terms below what these workmen were then paying in rent.

With the cooperation of Mr. Palmer, and Messrs. Jay Lawyer, Charles H. Cheney, Donald Lawyer and Colonel Low of the Palos Verdes Project the plans were prepared. They were submitted to the Art Jury composed of Myron Hunt, David H. Cheney and James F. Dawson, all of whom offered valuable suggestions as to grouping, as did also Mr. Frederick Law Olmsted and Major George Gibbs.

An organization known as the City Builders, composed of Edward A. Adams, Chester A. Neiswender, C. H. Varney and Edward Commons, was then formed for the purpose of financing and building. Unfortunately unforeseen difficulty was experienced in obtaining a sufficient number of lots all in one group so we had to content ourselves with building a number of individual houses. However, a large group of lots all in one parcel has been reserved for a future group. Other groups are being planned for other communities. The idea offers wonderful opportunities and is one that every farsighted subdivider or industrialist should give some thought to. By giving thought to the architectural character and grouping of small homes the people who occupy them and the community at large can be greatly benefited.

A five room single dwelling with two car garage designed by Architect H. Roy Kelley. A plan so arranged that one room may be used as either a dining room or a bed room.

THE ITALIAN GARDEN OF MISS MARTINDALE

From a lower rectangle of lawn, stone steps lead up to successive walled terraces. The wall fountain and the pool are on axis with the main entrance to Miss Martindale's villa, designed by J. J. Kucera, Architect. Stuart Chisholm, Landscape Architect

OVERLOOKING THE ARROYO SECO, PASADENA

Looking from one flight of steps to another, across the narrow intermediate terrace. Stone flags dot the grass irregularly between the flights. Slender cypress trees pencil a frame to wall fountain and pool

MISS MARTINDALE'S VILLA AND GARDEN

A breakfast loggia, off the dining room in Miss Martindale's villa, looks on a paved and grassy terrace from which one may enjoy the vista down the great arroyo, a broad canyon whose floor is perhaps a hundred feet below

ARE DESIGNED IN THE SAME CHARACTER

Above—a glimpse along the middle terrace wall just showing the entrance to the villa
Below—The sheltered flagged court and French windows to a side hall, beyond which corresponding arches open to the dining room

SOME NOTABLE BOOKS

For the Gentle Reader Who Is Likewise Critical

By LOUISE MORGRAGE

SUNSET
stinging
gold swams
upon the spires
silver
chants the litanies the
great bells are ringing with rose
the lewd fat bells
and a tall
wind
is dragging
the
sea

with

dreams

-S

The above is a modernist poem by E. E. Cummings quoted in a "Survey of Modernist Poetry" (Doubleday Doran), by Laura Riding and Robert Graves. The book contains a remarkably able analysis of the contemporary poetic and aesthetic spirit, which must appeal to persons willing to admit that the artistic urge in mankind never stays put, but is forever restlessly on its way to parts unknown. Especially secret at present is the destination of its madly gyrating performances; yet these two advocates with their ingratiating ways and level headed arguments can make any skeptic look somewhat more tolerantly at the flighty doings in poetry and art.

Sylvia Beach of Shakespeare & Cie. Paris
A Chapter in Sisley Huddleston's "Paris Salons Cafés Studios" is devoted to the activities of this interesting young woman, well known in southern California.

AN ARTIST LOOKS AT HISTORY.

By this time a large part of a discriminating reading public knows that Lytton Strachey in his "Elizabeth and Essex" has made a superb and vibrant study of English court life during the post-Armada period of the Elizabethan reign. This public also knows it can take with a grain of salt the intimation that the book contains the love story of the aging queen and the youthful earl. It must be quite evident that Strachey does not represent the relationship as an ordinary affair of the heart; instead it was the last ebullition of a many-sided woman whose vanity and coquetry combined with a superabundant zest for living, and a passionate longing for the gaiety of youth, was solaced by an infatuating friendship affair with a captivating young gallant. For him there was the attraction which many a woman has for a younger man with an artistic temperament; more—the woman was the greatest figure in the English world, a queen with a striking individuality. In all probability, what spanned the years between, was a similarity of tastes and instincts which have nothing to do with age and certainly not with love, in the common acceptance of the term.

This is not exactly Strachey's analysis of the situation, but is one of the ideas started by his methods of imaginative research. Once this brilliant master has shown the way to do it, any reader is impelled to go off on a private joy ride into the realms of speculative fancy, where he can add a few touches of his own to an age so richly encrusted with a wealth of pageantry. "Elizabeth and Essex" is a valuable example of how to reduce history to dramatic terms, even if it does lack the flexible touch which Strachey bestowed upon his biography of Victoria.

PARIS INTERVIEWED

Sisley Huddleston, for years the Paris correspondent of the "London Times," and himself something of a literary light, describes many notable people belonging to the aesthetic world, in "Paris, Salons Cafes Studios" (Lippincott). His treatment is informal and decidedly amiable while his nervously energetic style lends piquancy to his anecdotes and comment on artists, writers, poets, dancers, composers, theatrical people, and a lot of others, either creating or abetting art. True, it is a surface book, but such a pleasant surface, lightly skimmed over with a most refreshing Victorian reticence. Huddleston occasionally looks at this age which he calls the "cocktail epoch" with some misgivings; still he is fair enough to grant that these people are trying earnestly to express an ideal, even the freaks, like Ezra Pound, with his half-baked English; Gertrude Stein with her wordy smokescreens; Antheil with his symphony intended to be performed on sixteen pianolas; many others however, are making efforts far more intelligent to the common horde. It is a most engaging book for all who are the least bit curious concerning the personalities attached to names with which they are familiar.

A BUCOLIC NOVEL

It might seem something of a task for anybody other than a Hardy to create a notable tale of rural England. Yet without in any way imitating Hardy, H. W. Freeman in "Joseph and His Brethren" (Henry Holt) has written a most compelling novel, wherein the setting is a farm, the characters farmers, and the main incidents connected with farming operations. The interest lies in the human element which is strong and true. Five stalwart sons and their father by means of exacting labor and concentration of mind have developed the family farm in Suffolk, England, to a highly satisfactory state. It becomes the dearest thing in life to them.

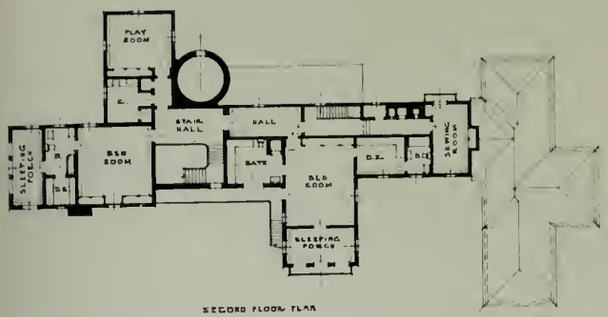
(Continued on Page 81)

THE FIRST PRIZE IN A NATIONAL COMPETITION WON BY GORDON B. KAUFMANN, ARCHITECT

The residence of Mr. Martin S. Mitau, Atherton, California, designed by Gordon B. Kaufmann, A.I.A., won first prize for an 8-12-room house in the recent "House Beautiful" competition. Especially noteworthy is the interesting roof texture, produced by heavy hand-split shakes left in their natural color. The walls are of troweled stucco painted a soft cream; sash, shutters and ironwork a vivid blue

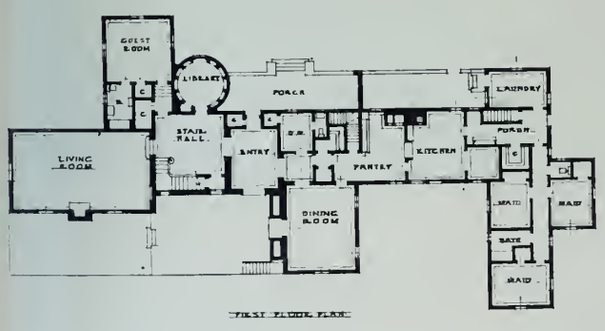
Mr. Mitau's summer home is cleverly designed to fit harmoniously between the splendid old oaks growing on the property

The dappled pattern of sunshine painted between the interlacing branches on the greensward before the house



The upper floor plan

The interiors of Mr. Mitau's home, as befit a summer retreat, are all very restrained and painted in soft pastel shades.



The main floor plan

Mr. Gordon Kaufmann and those receiving special commendation and honorable mention may well feel proud of their achievements. Thirty-one states were represented in the competition, with California contributing twice as many as any other one state. Of the fourteen architects receiving prizes or special mention, nine are Californians.

"Stand among the park oaks on a still night and see its radiance doubled in the mirror of water"

BERNARD MAYBECK, ARCHITECT POWERS & AHNDEN, ASSOCIATE ARCHITECT

THE PACKARD BUILDING AT OAKLAND

THE PACKARD BUILDING AT OAKLAND

A Concrete Poem Expressing the Spirit of the Caravan

By IRVING F. MORROW

CONSIDERATION of this building should begin even in advance of what we customarily mean by architecture in the more specific sense, and embrace the site. It should be unnecessary to urge, were it not so frequently overlooked, that a building is not an apparition in space. No condition attaching to it is more inexorable than the location and form of the piece of ground on which it is built. Yet this condition is one in the determination of which the architect as likely as not has no part. His business is to design a successful structure for any purpose anywhere. It remains none the less a patent fact that there are sites which are strategic from the architectural point of view, as well as others which surely compromise from the start of any worthy realization of certain projects. Many American building undertakings of the first importance have had to be content with the latter kind, often for no other reason than failure to realize the inevitable bearing of site on architecture.

The site of this building is conspicuously a strategic one. I am unaware if Mr. Maybeck had any part in its selection, but in any case its situation on a lake shore, served by a tree-lined boulevard and faced by a wooded park, is as characteristic of him as the building he has put on it. Orthodox business theory would contend that Oaklanders would be unaware of Packard cars unless they occupied a factory front jammed in among other such fronts on Broadway. However, I must curb my temptation to digress on current commercial superstitions, which is a subject in itself, and one perhaps more appropriate to a psychological or a philosophical review. Suffice it to say that the acceptance of this site, whether original with the owner or suggested by the architect, was an act of courage and vision, doubtless fraught with commercial consequences no less significant* than the architectural ones already achieved.

Mr. Maybeck was not the man to grow complacent in the face of such an opportunity. He has had the time, or at least one of the times of his life; perennial enthusiasm being, in fact, a particular and conspicuous virtue of his temperament. One can not refuse social as well as artistic importance to a man who never tires of waving red rags before that peculiar combination of inward apathy and outward sententiousness which characterizes the American attitude toward art. We think of art as an affair of portentous aloofness, to be indulged in, like religion, at appropriate intervals and with resignation. Mr. Maybeck stands consistently as the apostle of spontaneous, even irresponsible joy in art, and of all this as a week-day concern. He will not let you bow your head nor uplift ecstatic eyes while you continue mentally to figure Bank of Italy dividends. You may enthuse over this building or you may resent it; but you will not get by it in comfortable indifference.

Because it draws upon sources unfamiliar to the public, and arrives at a synthesis which is unprecedented, it will be described as "modern" or perhaps even "modernistic." I feel that this is to mistake its true nature. A jealous realism, I hold, is the hall-mark of modernity. That Mr. Maybeck is an incorrigible romanticist will not be concealed from the wary by photographs taken in the act of calculating automobile ramps, or poring over volumes of d'Espouy. By this I do not mean to imply any practical insufficiency in his building. It bears ample evidence of faithful study to meet its every exigent demand. I refer rather to artistic attitude; and any strictures I offer in this connection I make as much by way of definition as of criticism. I call Mr. Maybeck a romanticist rather than a realist because he yearns for and presumes to try to fashion a world of fantasy instead of accepting the actual one as datum. This is not inconsistent with a frank enough submission to certain kinds of necessities. It is not that Mr. Maybeck would rather have carriages than automobiles, but that he would prefer to enjoy his automobiles in some remote age of his own specification.

I can not help feeling, however, that there is in this romantic temper an element of evasion. It may lead to unquestionable beauty, as in the rich, made-to-order weathering of the exterior surfaces (although I am not prepared to admit that the result of this retrospective hankering necessarily surpasses the possibilities of a more rigorously modern conception). It leads no less surely to a combination of aesthetic wilfullness and structural indirection. The design connotes, and seems to use, formidable masses of material, grotesquely disproportionate to any implications of reinforced concrete. This is a criticism of principle, and I make no effort to minimize the seriousness with which I regard it. It is only because the building seems to me, all things considered, so remarkable an achievement that I assume the responsibility of an exacting appraisal.

I might go on to single out matters of detail which are not to my personal taste. For instance, the timber work which purports to sustain projecting roofs (which, if I mistake not, were there first) seems to me excessively cumbersome and involved. And so I might continue, point after point. The fact is, Mr. Maybeck has never done a building which did not enrage me in a variety of particulars, yet which I was not heartily glad he had done.

With this blanket confession I consider myself relieved of the more onerous duties of derogation. I turn to certain outstanding positive aspects. (1). The scale achieved is something to take the breath of the most *blasé*. Mr. Maybeck often seems to relish compromising the possibilities of really generous size by a wilful incongruity of measures. Here not even the Brobdingnagian timber irrelevancies just cited can perturb these stupendous arches. I know of few contemporary buildings anywhere charged with an equal sense of exalting expansiveness. Its capacity for growing under your contemplation, like that of a rising full moon, seems limited only by the basis of comparison you establish in your own mind. (2). Along with this scale goes an admirable sentiment of simplicity. It is almost jeopardized at points, as in the timber aberrations above noted, but none the

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*The Oakland Sales Manager for Earle C. Anthony, Inc., is authority for the statement that sales and service have increased more than enough to justify the increased overhead of the new building.

less contrives to impose its poise and calm. In this connection I might say that the suppression of what must have been a temptation to ornament the wooden ceiling of the show room marks a truly decorative instinct. (3). Both outside and in, rich color constitutes an integral element of the conception, inseparable from the form and equally tangible. A veritable resonance is established, beside which the customary polite submission to "good taste" in architectural color has the ring of a home-made dollar. (4) Sumptuousness is attained, and entirely by means of scale and proportion, only the most ordinary materials, on the exterior at least, entering into the construction. (5). Here is one more addition to the slow-growing group of demonstrations that business does not have to be conducted under conditions repugnant to a cultured person. (6). All this is achieved with that quiet conviction and entire consistency which justify, in the end, almost every conception Mr. Maybeck chooses to essay, even those which theoretically may seem highly questionable.

So far I have been presuming only the usual daylight conditions under which we habitually consider architecture. There still remains what, along with the superb scale, is the building's outstanding feature —I mean the night effects.

Here let me turn aside for a moment for a little retrospection. I would remind the citizens—and architects—of California of a seemingly forgotten event. In 1915 there occurred in San Francisco the Panama-Pacific International Exposition, which was universally commended for its architectural achievement, and in particular for its consistent and studied adaptation of color and illumination to architecture. In those days it was fondly predicted that the Exposition would mark the beginning of a new era in the architecture of San Francisco. For the failure of this hope I can attempt no explanation here. Suffice it to say that Mr. Maybeck seems to be one of the few living persons to recall the lessons of that far-off event.

Despite those eloquent lessons and suggestions, we are still content to treat lighting as an afterthought, or at most as a utilitarian adjunct, conceding a few extra watts in the hope of justifying a capital A to our art. Mr. Maybeck uses light in the same manner as color; that is to say, not fortuitously, but as an inseparable element of his conception. We have here no vulgar vaudeville "flood lighting," but rich pervading glows, soft suffusions of graded and blended color. The structure sheds all tangible substance and rises as a poised emanation of amber, garnet, turquoise, ultramarine and amethyst luminosity. Meanwhile the hard white line of automobile headlights gliding past the base seems to light this materialized radiance high into the night. These evanescent effects he manipulates with the assurance with which another architect calculates ponderable building materials. Here also, probably quite without the knowledge or consent of the city fathers, he has helped himself generously to municipal property. The tree-lined boulevard has been pulled boldly into his scheme, and the lake has been appropriated without qualm. No one really knows this composition who has not stood among the park oaks on a still night and seen its radiance doubled in the mirror of water. I suspect this wily architect of knowing all along that he was encroaching on public property.

DATA ON THE PRACTICAL CONSTRUCTION OF THE PACKARD BUILDING

The practical and technical matters connected with the construction of the Earle C. Anthony building in Oakland are of some interest.

The construction program was commenced with the exploration work on the foundation soil under the proposed building. Inasmuch as the structure is located on the shore of Lake Merritt, it was thought that perhaps a pile foundation would be necessary. However, borings revealed that at distances of from fourteen to eighteen feet below the street level there was a hard clay formation of sufficient strength to support the heavy loads of the massive arches.

The building is structurally framed so that an additional story may be added at some future time and the ramp system gives a continuous passage way from the street level to the roof. The roof has a waterproof membrane of felt and asphalt on top of the structural concrete slab and on top of the membrane is laid a concrete floor surface so that cars may be tried out and brakes tested on the roof without having to take them on the streets.

The floor systems are of structural concrete beams and girders with corrugated steel bar reinforcing. The columns in the first story were made circular in form so as to adapt them to the architectural conditions of the proper support for the huge crypt-like arches supporting the ceiling of the showroom. The columns in the upper stories are made rectangular in shape so as to give the least obstruction to car stalls along the major axis of the building.

The exterior concrete walls were finished with a cement mortar forced on to the concrete by compressed air under pressure of eighty pounds. Color was introduced into the cement gun mixer blowing the mortar on to the wall, and by varying the mixture a very pleasing effect was obtained.

The sloping roofs of the tower and certain parts of the front are roofed with terra cotta tile and to secure permanence in this construction, copper inserts were placed in the concrete roof slab and the tiles were wired in place with copper wires.

The tower construction is of very massive type and presented some interesting design problems, as the tower columns do not conform to the columns in the lower part of the structure.

Photographs by Sturtevant.

"No irrelevancies can perturb these stupendous arches"

BERNARD MAYBECK, ARCHITECT POWERS & AHNDEN, ASSOCIATE ARCHITECT

THE PACKARD BUILDING AT OAKLAND

"A sense of exalting expansiveness . . . contrives to impose its poise and calm"

THE PACKARD BUILDING AT OAKLAND

"Rich color constitutes an intregal element . . . inseparable from the form and equally tangible"

A MODERN PALACE OF BABYLON

FILMS: THEIR INTERCHANGEABLE RELATION

Historical and Biographical, Lyrical and Rhythmical.
A great advance comes with the musical number.

By ELLEN LEECH

SINCE the vogue of making best sellers of the shadowed past of the world's famous men and women by the writers of today it is scarcely surprising to find Lady Hamilton and Lord Nelson on the screen in the persons of Corinne Griffith and Victor Varconi at the Carthay. This more or less historical sketch is beautifully presented, and costumes and settings, very lovely, and Miss Griffith decidedly at her best in a decorative opportunity not before developed. If in spots the historical data may seem a bit askew, their personal relations a trifle off balance, who shall rise to contradict history, do we not see it with our own eyes? Since Harry Carr, the Lancer of the Los Angeles Times and Edwin Justus Mayer, playwright, wrote the titles we surely may trust the characters of the Lady and the Lord with these gentlemen.

Corinne Griffith is seen as Lady Hamilton in the pictured version of the novel by E. Barrington, filmed as "The Divine Lady," exploiting the lives of Lady Hamilton and Lord Nelson, and shown at the Carthay Circle Theater

With "Broadway Melody" running at Grauman's Chinese Theater, Hollywood, to prove the talkies appropriately enter the musical melody field, and "The Desert Song" bringing a stream of melting melody to the screen, is so far quite enough. We should be spared Grand Opera in the films for awhile at least. In opera going—grand especially—one takes really only an ear along, having long, long ago learned the likelihood of having the eye insulted. The fact that the thread of plot which runs through any opera, the thread upon which the emotions are strung, is so like gossamer, so thin as to readily adapt itself to the screen is hardly a reason for attempting "Rigoletta" until the methods of synchronization have been brought nearer perfection. You can't exactly accelerate the tempo in grand opera and yet murders shouldn't be dwadled through even though committed to music, and a very passionate love scene ceases to thrill when the lovers must linger around striving for each note regardless of what happens to the screen section of the show. On the other hand there seems to be no reason why "Jonny Spielt Auf," the jazz opera of Ernst Krenek, presented by the Metropolitan Opera Company last month, with its mixture of musical comedy, grand opera singers and jazz, should not be transposed to the films and show just what "Jonny Strikes Up."

Is it possible the theatres as well as the minor stars have succumbed to the spell of numerology and may we expect many other changes in name now that the Metropolitan has become the Paramount? Or is it merely publicity in another guise? The new name is not so easy to abbreviate and for a time will work a hardship on the youths and maidens who so succinctly advised all followers to met them at the Met. Then too what will become of the pseudo-witticism "Mit me at the Met?"

But not for long will youth be at a loss, a new cognomen as well as more publicity will spring up. Whatever the cause of change the management selected a good picture with which to start the ship on its second flight. "The Wolf of Wall Street" is a good picture regardless of the fact that it is an all-talking production. The vocal effects, naturally attending any visit to the pit of the New York Stock Exchange, are excellently reproduced and bring the market closer than a silent film. However, all the dialogue is not so effective, while Olga Baclanova registers satisfactorily as the mercenary, faithless wife, her English is not sufficiently advanced for tone reproduction. George Bancroft gives a vital characterization of the Wolf, hard, cruel, calculating in the market but utterly sentimental and easily deceived in his home life.

In the list of pictures of recent release there is one at least which provides the public with an opportunity to say whether or not they approve a picture embodying a situation for thoughtful consideration, something just a trifle beyond mere entertainment. "The Case of Lena Smith" is an example and perhaps must be classed as a picture for the discriminating. There is nothing unusual about the story as it deals with the secret marriage of an untrained country girl and a student officer and the almost inevitable unhappiness growing out of the merging of such divergent lives. The strength lies perhaps in the direction, which was done by Josef Von Sternberg, who tells the story in a dramatic manner but without stressing sentiment or pathos. It may not be pleasant but through this and like pictures we may come to see it is possible to present on the screen a characterization not just a good woman—a bad woman—but a biographical sketch.

DRAMA, AND THE ETERNAL VERITIES

The very old and the very new morality. The two great adventures, love and death

By ELLEN LEACH

TO PLAY Chopin in the twilight is to entertain thoughts totally irrelevant to those supposed to inhabit the mind of a decent, respectable married woman, or so says the husband in the charming comedy by Ferenc Molnar just closing at the Figueroa Playhouse in Los Angeles to open in San Francisco at the Cort Theatre. Temperament may be supposed to run riot in the home of any actor but when we are given two exceedingly popular Viennese actors—married to each other—anything may happen. The husband, to determine the real state of the lady's mind, and sure of his histrionic ability, decides to impersonate a Guardsman, thereby entitling the play, meet his wife romantically and be convinced of her faithfulness, or the opposite. Thoroughly enmeshed in his plan he has no thought that feminine intuition may "snatch a grace beyond the reach of art," therefore the denouement leaves him no wiser but very much more in love, which is as it should be.

If you prefer Molnar in a softer mood "The Swan," as given by the Edward Everett Horton Company in Hollywood, offers an imaginative almost sentimental love story of the proud princess, bound by convention, and the poor tutor, who is also a poet. Only Molnar even at an imaginary court in a country of vision could never be other than sparklingly epigrammatic and cannot resist the opportunity to make the tutor a reparteeist of value. While he cannot permit a mesalliance he does permit a most fervoured kiss in the famed banquet scene, which we hope the poet cherishes while it chastens the poor of a prince who we know will be the bridegroom.

After veering from, steering clear of, thunderously denouncing, and slyly evading every atom of what has been termed the taint, meaning restraint, of the Victorian era; declaring there was no morality then—in reality—and shall be none now, we suddenly find we have what is termed by the playwright "The New Morality." This is much more abstract, more difficult to understand at first glance, but is in the last analysis the underlying principal of all marital relations, whether now or in the days of Adam and Eve—and Lillith.

R. D. MacLean appears again in the loved role of Fray Junipero Serra in the Mission Play by John Steven McGroarty given in this the eighteenth season at San Gabriel

In this charming ironic comedy by Harold Chapin, recently given at the Pasadena Community Playhouse, the diatribe against the offending woman by the resenting wife is little more than hinted at, yet we sense the possibilities of a case for criminal libel quite as readily as if we had been treated to all the out and out, up and down oaths of the "Front Page." Just why running piffling errands for a neighbor's wife is more ire producing than actual infidelity is so very apparent to the feminine world and so masked in mystery to the males, until the husband of the offender makes the great discovery and says "I say, what about woman? You say that man neither lived up to his moral code nor enlarged upon it. But what about woman? Of course she hasn't lived up to it either, but then perhaps she doesn't like it—she didn't make it. But she has added to it and as you yourself say that argues more moral sense than just following something that has already been laid down. Its active morality. That's what women are—they're actively moral. Now look at the activity of Betty's moral perception. She'd go through the law courts rather than deny her expression of abhorrence at the idea of Jones shopping for my wife. Isn't that a new moral idea, fresh, evolved? And mind you it's a sound one. It awakens an answering throb in me, so it does in you, Alice. We feel that a new moral tenet has been evolved. It is wrong for a grown man to go running errands for his neighbor's wife. It isn't as if you'd just done it once, Jones—you were always doing it. Muriel had you absolutely under her thumb. Betty saw the immorality of that. She didn't have to stop to think it out she saw it. Something said to her it isn't right—it's wrong. That was her moral sense—active—evolving."

To bring to "The Dybbuk," at the Community Playhouse, Pasadena, an understanding of the historical background against which it is written is to add greatly to the appreciation. Then we realize the long ages through which the Hebrews dwelt under the shadow of the Mosaic law, hedged around by the tenets of their religion, through which superstition thrust its tentacles, and upheld by their code of civic living. But without that knowledge the sincerity of the production, the musical arrangement, the chants, folksongs and dances, against the sympathetic and delightful settings make it not only a dramatic but an artistic achievement unsurpassed by any former presentation. The thread of the story itself is a simple one; the love of two young people frustrated by the ambition of the girl's father, who desires a rich son-in-law, and the agony of the boy caught in the meshes of the religious but unnatural teaching.

SINGER, DANCING-MIME, AND CHILD

By JESSICA KATE SENECA

ONE had kept for three years a vivid and affectionate memory of a figure in a pink Paris frock, with a surprising pink gauze bow extending the complete length of her person, from ear to heel, with great dark beautiful eyes, ruthlessly blackend, playing a patriotic air at a piano, and crying in sweet, warm, earnest tones to the audience, "Sing it, people!" And of the same voice backstage expressing consideration for others, instead of the usual calm acceptance of admiration, being very eager to give, to be kind, to be nice to everyone. And one thought then, these qualities as well as her fine vocal gift, her rare beauty, accounted for her having been acclaimed as a representative American singer. This year all was changed. There was no earnestness, no eagerness. The greeting of admirers was merely part of the business, to be done briskly.

The dress she wore could have come on by itself and won rounds of applause . . . a knot of shining brown hair, glossy ebulliences, rich shadow and light; over white shoulders the glimmering of banded pearls; below, the opaque whiteness of softly moulded flesh ended at the waist with a flamboyant flower, elaborately celebrating that bareness; a great flaunting crimson-pink blossom, shedding through its large petals a deep rose light upon the flesh; beneath it, a flat strip of green foliage of a garish pallor, and gauzy whiteness falling in sharp long glittering points nearly to the feet. Such was Anna Case's interesting back view. In front, nothing but her face and an expanse of white that glittered intensely; dewdrops, tiny rainbows, fountains in sunlight, a shifting radiance that kept for the pleased eye throughout the evening its own small separate loveliness. unrelated to the singer or the songs.

However, one had no hesitation in deliberately discarding this gown and reclothing her in a dress that suited one's long-held idea of her. Warm soft pink, round-necked, simple, lightly rippled, hanging to the feet. Bare white arms; no jewels, but in the low knot of brown hair a living flower. One removed the horrid caverns of blackness in which her eyes were shrouded, and took out of her shining hair the too machine-like furrowings, desecrations of her beauty, which is important not because it is a matter of well-shaped big eyes and fine features, but because it is essentially a lovable beauty, one appealing first not to the senses, but to the heart. Some affectations may have marred her pose in singing, but it was not necessary to look at that glittering, rather meretricious figure. In the voice was the real

MARY GARDEN

soul of the singer, and all one needed to know was there.

Less radiant vocally, there seemed a deeper and truer appeal to feeling. Her histrionism had improved. With a lively sense of the dramatic, she is not a born actress; her histrionics do not always sit quite easily upon her. She gave us a program of the choicest, chosen with the greatest cars, unfamiliar airs, rare and lovely. No operatics, no heaviness, no gloom; something lacking in profundity, but suited to her voice and spirit. Following a group of old Italians, Cosimo Bottegari and Antonio Caldara, of the 16th and 17th centuries, and Scarlatti's aria "Si

Angna Enters in "The Promenade," "a vamp of the Paris boulevards in 1880"

Armidon," "Shepherdess so very lovely," we were given two of Grieg's, Erstes Begegnen, and Lauf der Welt, and the old Norwegian song of the Princess and the Bugler Boy, very delightful in its dramatic interest, and in Anna Case's rendering. Amongst her best were the old English songs, Bishop's My Pretty Jane, very beautifully done, and the Silver Swan. Of Sadero's arrangement of Italian folk songs, Fa la nana bambin had inevitably the most appeal. Rosa Ponselle's singing of this lullaby came to mind. Both women sang it exquisitely, Ponselle with her intenser Southern passion, Case more lightly. With both, mother and babe were adorably present. Her Night Wind too, recalled Ponselle, who got into it the 'fear' (she made you feel a delicious childish fear), whilst Case brought out the "pitifulness." It was, perhaps, a little insufficiently windy. In Pearl Curran's Dawn the words are rather vague and meaningless, but Anna Case's voice here floated on high notes with loveliest effect, like the gentle meeting of rivers, and made one for that moment a rapt listener. One of the truest delights of the evening was her rendering of Care Selve. Such singing as that, and in My Pretty Jane, and a Rimsky Korsakoff song, and the Fa la nana, could flood you with gentle happiness. And, however the world may have spoiled her, as it will its beautiful women, she was meant, one thinks, with the warm sweetness of her natural looks, to be a bringer of happiness, and that in her delicate and tender voice should be a passing peace of heart.

There was an impressive moment when Yehudi Menuhin stood alone upon the big Shrine stage, and from all the immense spaces of the hall the people streamed toward him; descending multitudes in massed rhythmic beautiful movement, looking all towards the little figure of the child. And the Jews hailing him. There were many in some parts of the house, curved dark profiles and rich sombre eyes, deeply intent. To some of them the music could not have conveyed much, for it was by no means a popular program—Vivaldi's Concerto in G Minor, the Brahms Sonata in D Minor, and Saint-Saens' B Minor Concerto, all given with such strange maturity of understanding, and pure wonder of technical mastery by the young boy; but these dark listeners were still utterly absorbed. They cried out yearningly to him in their own tongue, adoring his childishness, hailing him as their own. .

Some new unusual beauty is promised us in the art of Angna Enters, mime and dancer, who comes in March. Of Amer

(Continued on Page 81)

OF CURRENT INTEREST AT SAN DIEGO

Thursday Lectures on French Decorative Arts. Loan Exhibitions Recent Acquisitions to the Art Gallery

By REGINALD POLAND, *Director*

COMMENCING January 24th, the Fine Arts Gallery of San Diego has been holding a course of six lectures on six successive Thursdays, concerning "Modern French Decorative Arts." Mrs. Richard F. Kahle is conducting these lectures at the Gallery, illustrating them with original modern examples and with reproductions thrown on the screen. Inasmuch as the speaker has just returned from personal interviews with the leaders of this modern expression in France, the course is of great significance.

The temporary exhibitions at San Diego's Gallery include: 20 paintings in oils, portraits and compositions with figure, by Susan Ricker Knox, living artist well known along the Atlantic seaboard; recent compositions by the Spanish brothers de Zubiaurre, both of whom are also represented in San Diego's permanent collection; paintings by Charles A. Fries and Hilda van Zandt, of California; and an International Photographic Salon. The comprehensive collection of old and modern prints from Merle Armitage's private collection has been continued at San Diego's request, to extend through February.

A group of prints and drawings given by the University Women's Club; of Buddhas and other figures of beneficence, from Siam, Cambodia, Burma, Japan and China, lent by Mr. and Mrs. Erskine J. Campbell, and including a big bronze Burmese Buddha given to San Diego within the month, form other noteworthy offerings. The "Period Room" which the institution is attempting to amplify, now include a Dutch and a Spanish room, with special success.

Among the recent acquisitions to which we would particularly invite your attention are the two American subjects: "The Bohm, given by Mrs. Henry A. Everett, Raising of Lazarus" painting by Max of Pasadena, and "The Freight Yards, New York," by Douglas Parshall, presented anonymously. In addition to the beautiful Buddha given for the Oriental room, 24 "houses for crickets" with their beautifully carved tops of jade, teak-wood and other material from the great art of China, have been offered by George D. Pratt, trustee of the Metropolitan Museum, New York, and a most generous donor to the San Diego Gallery on numerous occasions.

Recently the Fine Arts Society held its Annual Dinner and meeting with most satisfactory results. In addition to the reports of committees and of the Art Gallery Director, Walter R. Hepner, newly appointed Superintendent of City Schools, gave as the address of the evening, "Art and the New Generation." About 250 attended in the beautiful Don Room of El Cortez Hotel.

Paul Poiret, internationally known Parisian couturier, has just been in San Diego, to speak exclusively for the Fine Arts Society membership on the "Art of Costume." After talking at length, he created before the audience three modern costumes, using living models for the purpose.

Each Sunday afternoon, this San Diego Gallery offers talks free to the public at 2:30 o'clock, using as illustrations examples in the temporary and permanent collections. The first Saturday of each month the Art Guild, which is the artist membership of the Fine Arts Society, holds business meetings, at which time also talks and other special programs are scheduled. Because of the splendid appropriation of the County of San Diego, the Art Society is giving free to the children an art course in fundamental appreciation.

Mrs. William R. Timkin of New York City, owner of a big collection of old masters, has recently presented to the Fine Arts Society of this city a valuable painting in oils, "The Duke of Gloucester," by Sir William Beechey.

Center:
A still life painting in oils by Emil Carlsen, N.A. This American painter came from Denmark in his youth. He taught in the San Francisco School of Design about the time (1891) this picture was painted. He has received the highest American honors, such as the gold medal at St. Louis in 1894, and the medal of honor at San Francisco in 1915

An Emil Carlsen Given to the Fine Arts Gallery of San Diego by a prominent citizen of that city, Melville Klauber. A memorial to his wife, who was a student of Carlsen's and a great admirer of his work.

"The Beauty of Water Colors" was the subject of an informal walk-talk in the art gallery one Sunday afternoon in January by Ralph Morris, who has charge of the gallery activities for the county of San Diego. The splendid collection of water colors, prints and drawings lent by Mrs. H. A. Everett of Pasadena furnished the basis for this illustrated discussion.

A PORTRAIT PAINTER BY CHOICE

Being a Brief Account of the Art and Career of J. H. Gardner Soper

By ARTHUR MILLIER

"THAT was long ago," said J. H. Gardner Soper with a reminiscent smile, "but I never enjoyed a portrait more than that one. And, do you know, it really was one of my best."

It was an interesting story the portrait painter told me as we sat together in his simple, business-like studio at the end of a green garden off Sunset Boulevard, too long to retail here, it told of a business man who ordered a portrait of his wife as he might have ordered a carload of lumber; of the overdressed, frightened little woman in her mock-Roman palace and the tact necessary to divest her of an outrageous gown and a ton of jewelry, that, in a simple gray frock, the buried soul might emerge and be recorded for posterity.

Looking at this quiet, easy-mannered man, and surveying his work and life-experience, it is not difficult to understand why he enjoyed that portrait. It was a job—and he was prepared for it! His to divine the soul and encourage it to the surface. His, tactfully and cautiously, to give being to an environment in which that soul might live beyond its day. Surely this was work worthy all one's powers. Let the heathen rage and cry aloud that portrait painters compromised with Art! Soper had early seen that there was an Art of Portrait Painting to which one might give his life and still not have enough to give.

Today, fairly rested in this Southern California community to which so many minds and wills gravitate, he may look back

A portrait of Mr. A. O. Brown, owned by the Lambs' Club, New York

beyond the family of distinguished portraits painted in California and the Hawaian Islands, across the work of his Eastern years and the work in Paris, to the dawn of his idea in Detroit. We may follow his gaze because his story tells of singleness of purpose and unfailing faith and good humor.

His career as an artist hinged on the flip of a coin. Born on the farm in Flint, Michigan, he found himself early in life a law student in Detroit on whom devolved the support of his parents. Week days he worked for the city, Sundays he painted along the Detroit River. He even tried a portrait or two, made a few commercial drawings, and Art had him in her grip.

A political upheaval cost him his job. Two courses faced him. An attractive law partnership was open or he could risk fortune by forcing his way into an art career. His equipment seemed slender and at all hazards his parents must not want.

He tossed a coin—heads, law—tails, art. Art won.

Day coach and ferry landed him in New York early one foggy morning, armed with five drawings and a grip full of faith. Before breakfast he took a hall bedroom in a dingy rooming-house because he liked the face of the old Irish landlady—the portraitist's instinct at work. By 9 O'clock that same morning he was at the office of "Life" with five "he and she" drawings. Life bought two and sent him to Scribners, who gave him a job.

The sequel reads like a fairy tale. By the following year he had saved enough to go to Paris, and the old folks had not wanted. He had also learned his trade as an illustrator so well that he went commissioned to send back drawings to Scribners and Colliers.

In Paris he tried working at Julian's Academy and didn't like it, so he opened a studio of his own as a portrait painter. It seemed a "nervy" thing to do, but Soper had concluded that the "principles" and "traditions" of the academies were all so much theorizing after the fact. He was unfruitful in their artificial atmosphere.

(*Continued on Page* 76)

"The art of Mr. Soper is solidly founded on the study of the person to be painted. All of his powers are concentrated in the effort to apprehend and present the character"

A portrait of Mrs. Junius E. Cravens, owned by the Indianapolis Museum of Art

A SMALL HOUSE AT SAN CLEMENTE

"MESA MARTILLO"

This is a five-room house, designed and built in subcontract by me late in summer 1928, for Kapt. and Mrs. H. H. Hammer in San Clemente, the Spanish Village, California.

The house covers 1150 s. ft., plus 450 sq. ft. for porch and garages. The living room has an open ceiling with two structural wood trusses, grooved oak plank floor with ornamental nails; heavy wall reveals with color decorations; sliding screens and built-in book-case. The walls have a parchment finish. The dining room is octagonal, has a wooden lining of 10-in. horizontal pine boards all around the room below windowstool; lining is rubbed, stained and waxed with slight use of rottenstone and has a colored list on top. Walls are light green, dull finish and niches have wood strips in back painted old pale yellow with dark green. One-panel doors for the cupboards underneath. Porch, garage, niche and fountain, are decorated lightly.

The owners were very appreciative, and the work gave me much pleasure.

E. W. Klausen, San Clemente, California.

THE ASSISTANCE LEAGUE BULLETIN

A Clearing House For Kindness. Annual Report of Ten Committees.
Photographs by The Curtis Biltmore Studios

LIFE, that inimitable New York weekly, used to say, when asking for subscriptions, "Obey that impulse!" The Assistance League is an organized opportunity for people on this coast to obey their kindly instincts and impulses to help others. It can be trusted, as the Salvation Army is trusted, to use the money given its various departments wisely and economically, and to find the destitute who need it. It functions publicly and its finances are audited. It is connected with the Community Chest and the state's supervision in that it maintains under the laws of the latter and the rules of the former, a Day Nursery for the children of the Hollywood District, where its Community House is also located; and in its Good Samaritan Department handles with tact and sympathy those heart-breaking cases which seem out of the jurisdiction of the city and county.

The financial and service report of this Committee, or the Family Welfare Section, Assistance League of Southern California, shows 847 cases handled using only "$8,249.31 disbursed." Its written report gives the character of the service which the women of Los Angeles, leagued together, give, year after year, to the cause of humanity seething all about us.

"Among the problems brought to the department for adjustment were unemployment; illness, physical, nervous and mental; physical handicaps such as blindness, deafness, muteness, loss of limbs, etc; old age; drug addiction; inebriacy; mendicancy; sex abnormalities; man in prison, or paroled and unable to find work; death of breadwinner; neglect of children; family desertion; domestic difficulties; child placement or care; unmarried mothers; runaway boys; stranded transients; including the automobile tramp families; insufficient income; vocational misfits; mismanagement; debt; foreclosure, and many legal problems, both civil and criminal.

"An effort has been made in each case to make a social diagnosis based upon the economic, health and psychic factors contributing to the cause, and to utilize the resources of the family and the community in the rehabilitation of the family or individual. We found that good case work is seriously hampered

The Nursery. Wm. Woollett, Architect

by the lack in the community of adequate clinical psychiatric service; legal aid; provision for the aged; hospitals for incurables; maternity service, which includes proper pre-natal and post-natal work; and day nursery provision for children under two.

"Through the interest and untiring effort of our much loved president, Mrs. Hancock Banning, the generosity of our benefactor, Mr. Raphael Herman, and the co-operation of the Law School of the University of Southern California, the need of legal aid is to be met in the near future. A six weeks clinic, directed by the Secretary of the National Legal Aid Society and operated by senior law students in June and July, 1928, demonstrated overwhelmingly the need of a Legal Aid Society. Plans are now underway for the establishment of a permanent legal clinic.

"It is the aim of the Good Samaritan Department to work diligently in 1929 for the establishment of adequate psychiatric service in the community. Our clientele is largely made up of artistic and genteel, highly sensitized individuals, many of whom are definitely neurotic and psychopathic. They are in as great need of expert psychiatric guidance as the surgical case is in need of a good surgeon, and their rehabilitation cannot be accomplished until the true causes of maladjustment are recognized and eliminated or modified.

"We earnestly request the members of the Assistance League to keep in mind these community "lacks" and to use their influence, singly and collectively, to bring about a greater civic consciousness and more adequate provision for social betterment."

Just as the Community House is situated in Hollywood where so much human sympathy and help is needed by the flotsam and jetsam of the film industry, so another unit of the League's activities is placed on the waterfront at Wilmington near the harbor of Los Angeles. The annual statistical report of the services rendered to the city at their strategical point shows that the finest and best of the citizens of Los Angeles are working night and day to readjust and instruct, as well as to relieve the economical, physical and mental conditions of the families, the sick and the delinquent as well as the unemployed.

The Curtis Biltmore studios photographed the children of the Day Nursery and placed the pictures on display in the Biltmore Hotel, afterwards presenting the pictures to the Assistance League. They also took photographs for the use of the charming young women who took part in the "Pageant of the Stars" at the Assistance League Ball given to benefit the Day Nursery at the Cocoanut Grove, Ambassador Hotel, in December

Here, too, the children are our especial care, and parental responsibility is made a definite study. Through the Home teacher at the Wilmington Park School most of the foreign mothers are receiving English lessons plus training in household management, and nine of the husbands and fathers are enrolled in the night school English classes. Co-operating with the Red Cross, the United States Navy and the Chambers of Commerce, the Industrial Commission and all other established agencies for better-

(Continued on Page 80)

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MONTHLY BULLETINS

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JANUARY BULLETIN NORTHERN CALIFORNIA CHAPTER A.I.A.

NEXT MEETING

The next regular meeting of the Northern California Chapter A.I.A., will be held at the Mark Hopkins Hotel on February 26, 1929, at 6:30 p.m. Dinner as usual.

JANUARY, 1929, MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel on January 29, at 6:30 p.m. The meeting was called to order by President Allen. The following members were present. Messrs:

A. Appleton
Wm. I. Garren
James W. Reid
Albert J. Evers
Harris Osborn
Charles F. Maury
John Bakewell, Jr.
Fred H. Meyer
Ernest Hildebrand
Wm. Wilson Wurster
Ernest Coxhead
Harris Allen
James H. Mitchell
Ralph Wyckoff
Harry M. Michelsen
Ernest E. Weihe
Lester Hurd
A. McF. McSweeney
Wm. B. Farlow
Mark T. Jorgensen
John H. Christie

Guests present were Messrs. Lewis F. Byington, Jos. I. Zook and Harry Perry.

MINUTES

The minutes of the previous meeting were approved as published.

GENERAL BUSINESS

Mr. Evers reported on the proposed licensing acts for engineers, and discussed the various phases of the provisions contained therein.

Upon motion of Mr. Garren, it was unanimously voted to endorse the proposed Senate Bill 177, regulating the practice of architecture.

PROGRAM

Mr. Zook, Chairman of the Industrial Committee of the Down Town Association, spoke on industrial conditions in San Francisco, and urged that architects include in their specifications the use of articles manufactured in San Francisco and environs, as an aid in inducing new manufacturing firms to locate here. The matter was referred to the Directors for further study, after which it will be brought to the attention of the full Chapter membership.

Mr. Lewis F. Byington was the principal speaker of the evening and addressed the Chapter on the work of the Native Sons of the Golden West in marking and restoring early-day landmarks and historic monuments. Incidentally, those present were treated with a talk which included many interesting side-lights on the stirring events of pioneer days.

Mr. Ernest Coxhead followed Mr. Byington with a talk on the remaining landmarks about the Presidio, with particular reference to Fort Winfield Scott.

Upon the motion of Mr. Meyer, it was voted that a committee of the Chapter be appointed, to confer with the Historic Landmarks Committee of the Native Sons, to procure the restoration of Fort Scott and have it dedicated as a public monument.

Mr. Harry Perry delighted the members with several musical selections, accompanied at the piano by Mr. Harris Allen.

There being no further business, the meeting adjourned.

Respectfully submitted,

JAMES H. MITCHELL,
Secretary.

JANUARY BULLETIN SOUTHERN CALIFORNIA CHAPTER A.I.A.

Installation of officers and reports on the activities for 19 featured the first meeting of the new year of the Southern Califor Chapter of American Institute of Architects, held at the Univers Club January 8.

The officers installed were: President, Pierpont Davis; vi president, Edgar H. Cline; secretary, A. S. Nibecker, Jr.; treasur Ralph C. Flewelling.

Frank C. Baldwin of Washington, D. C., secretary of the Am ican Institute of Architects, addressed the meeting on the activit of the national body. He stated the board of directors had decid upon a campaign of reorganization of business methods and a p by which the chapters would be brought in closer touch with national body in Washington. Discontinuance of the Journal the American Institute of Architects, and replacing it with pamphlet which would contain only news of Institute activities a tend to keep each member in closer touch with work of the natio officers and committees, was one plan which Mr. Baldwin outlin

Edwin Bergstrom, treasurer of the American Institute of Arc tects, who had just returned from a meeting of the board of dir tors in Florida outlined the work done at the meeting. M. Bergstrom stated the directors had adopted a plan to cut do the area of the present chapter districts and to create new o from portions of the old. A field secretary has been employed this purpose and his duties will be to supervise the rearrangem plan and to organize new chapters where needed.

Myron Hunt, director of the ninth regional district of the Am ican Institute of Architects, told of the vast amount of work d by the directors in their meetings and urged that the Southe California Chapter change their date of election of officers to coinc with that of the national body to simplify the handling of busin by committee members. Mr. Hunt also told of his impressions Florida and described the type of buildings and architecture fou in the different cities there.

President Davis called upon the chairmen of the following co mittees for reports: Public Service, Standard Building Code, Eth and Practise ,Educational and Publicity, Affiliated Societies, Me bership.

Members and guests present were: Edwin C. Bergstrom, Fra C. Baldwin, A. S. Nibecker, Jr., Ralph Homann, William Richar W. E. Record, Natt Piper, Fitch H. Haskell, George D. Brigha Jr., R. D. Farguhar, David J. Witmer, William M. Clarke, Sum P. Hunt, A. M. Edelman, Eugene Weston, Jr., Pierpont Dav Myron Hunt, Joseph Kaiser, Frederick Scholer, Edgar H. Cli W. L. Risley, Julian Garnsey, E. W. Maybury, J. C. McClymo A. C. Zimmerman, H. C. Chambers, Kenneth A. Gordon, Les A. Lippiatt, G. Stanley Wilson, H. J. Moore, Lee F. Full Andrew Sharp, John L. Putnam, Charles S. Cobb, R. D. Ma Pherson, Leo A. Bachman, Vincent Palmer, Henry E. Withey, E. Borgmeyer, R. Germain Hubby, John P. Krempel, J. J. Back A. F. Rosenheim, John C. Austin, Frederic M. Ashley, John Binderheim, Leo Lourdou, D. C. Allison, Sumner M. Spauldi Kemper Nomland, C. E. Noerenberg, George P. Hales, Jaul J. Du can, Arthur L. Acker Charles Kyson, Charles H. Diggs, Edwin Clarke, Floyd Mueller, Stiles O. Clements, H. Roy Kelley, J. Zeller, Alexander N. Knox, Horatio W. Bishop, C. R. Johns Thomas Mulvin, V. L. Annis, A. C. Weatherhead, H. J. Re Barrett, E. L. Taylor, J. J. Miller, Paul O. Davis, C. H. Chen J. E. Staunton, W. D. Cook.

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ARCHITECTURAL CLUB MEETINGS

LOS ANGELES ARCHITECTURAL CLUB

The regular January meeting of the Los Angeles Architectural Club attracted sixty-six members and guests. The dinner was held on the 15th at the Artland Club, 1719 Figueroa St.

Election of officers comprised the chief business of the meeting. A motion was made, by the nominating committee, to re-elect all old officers so as not to interrupt the important Club business which is under way. Our officers now are: George P. Hales, president; John R. Jarvis, vice-president; Kemper Nomland, treasurer; C. K. Hazen, secretary. And the directors likewise remain the same as last year; they are: Julian Garnsey, H. O. Sexsmith and H. Roy Kelley.

The evening's program consisted of the presentation of two motion picture films. The first, shown through the courtesy of the Reading Iron Works of Reading, Pa. was devoted entirely to the manufacture of wrought iron pipe, explaining the processes used in its manufacture by Reading. The second, presented by Mr. Calahan, of the Associated General Contractors, was a remarkable depiction of the St. Francis Dam Catastrophe. There were three reels showing the destruction wrought in the Santa Clara Valley, and the restoration work done by the Associated General Contractors.

The Club is now publishing a monthly bulletin for its members, which contains not only news of our activities, but architectural news of general interest. We hope in this manner to promote enthusiasm and create a wider field for our energies. Our work for the new year promises to be mush more extensive and in accordance with this new committees have been appointed to help carry on the program. The Entertainment Committee is made up of F. B. Nightingale, Edward Mussa and H. G. Villa; the Membership Committee, Winton Greening, Edward Held and J. R. Wyatt; the Publication Committee of, Conrad Buff and Jack Costello; and the Speakers Committee of R. N. Burnham, H. Roy Kelley and G. H. Schulte.

WASHINGTON STATE CHAPTER, A. I. A.

The Annual meeting of the Chapter was held at the Olympic Hotel, Seattle, the afternoon and evening of Saturday, January 26, 1929.

Members assembled for luncheon at 12:15 P. M.

The Business Session was called to order at 1:30 P. M. Reports of Committees were presented, the new officers elected, new members initiated, and a presentation of Craftsmanship Certificates.

The Annual Dinner was held at 7:00 P. M.

A prominent feature of the program following the dinner was an Operetta entitled "Extra," especially prepared for the occasion with words by George S. Chappell and music by Meredith Jones, interpreted by an orchestra under the direction of Arville Belstad.

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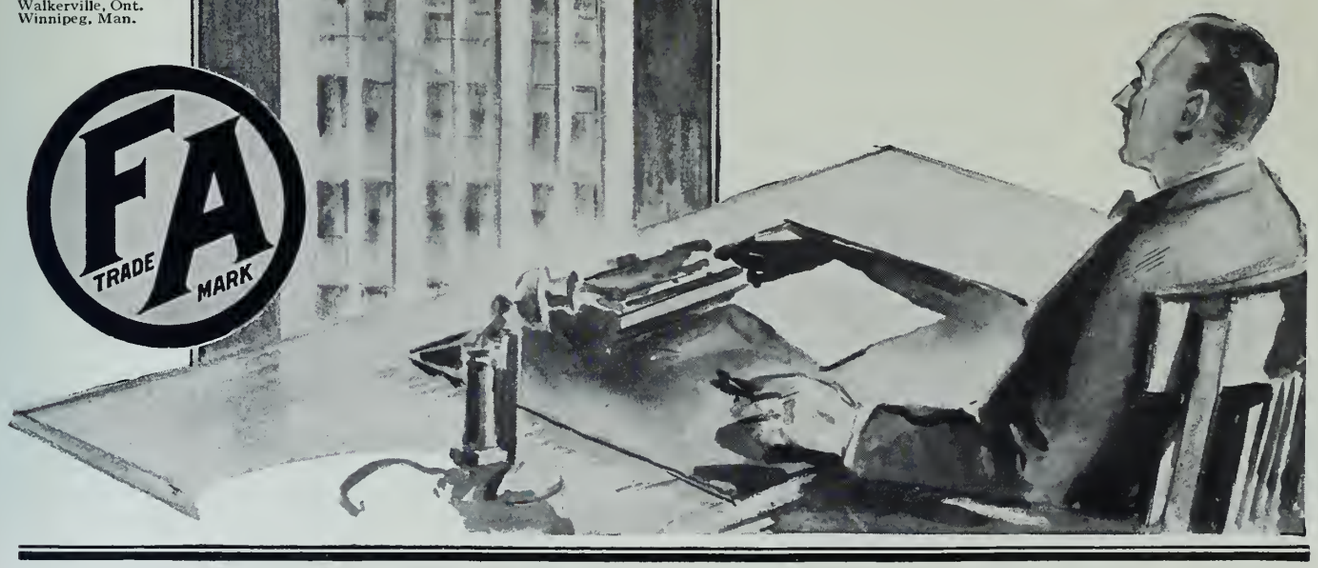
Pittsburgh, Pa.
Richmond, Va.
San Francisco, Calif.
Seattle, Wash.
Tampa, Fla.
Tulsa, Okla.
Montreal, Que.
Toronto, Ont.
Vancouver, B. C.
Walkerville, Ont.
Winnipeg, Man.



Frank Adam
ELECTRIC COMPANY
ST. LOUIS

GARDEN CALENDAR

February

"To study culture, and with artful toil
To 'meliorate and tame the stubborn soil."—Cowper.

THIS month is devoted to early planting and clean-up work. Looking far ahead, which is always the sign of a good gardener, plant next year's Christmas tree now. The consensus of opinion is that the Cedrus Deodara is the choice of trees for the out-door tree. Mr. Merriweather of the San Fernando Nursery is trying out some new ones (spruces) but votes for the Deodar.

Gladioli should be planted from the 15th on. Don't forget in this connection that California creations, Ada de Poy, Scarlet Bedder and Helen Wills won the grand prizes in England last year. Mrs. John S. Wood is not the same as Mrs. Leon Douglas as some hold; Wood is superior in height and vigor. Coronado, the new Briggs gladiolus, is the king of them all.

All woody shrubs and trees should be planted this month, as well as fruit trees. Put some color into the garden with plenty of Crataegus and be sure to put in Cantua buxifolia Moreas;—iridiodes, bicolor and the newly introduced undulata with their almost continuous iris like flowers should be in more gardens.

Irises of the newer sorts may be had now at a reasonable price, aristocrats which a few years ago brought one hundred dollars an eye can now be had cheaply. A good planting of these is a symphony and their combination is an evidence of culture.

If you have Cacti and succulents, give them no water this month. In cooler parts of the state you can still plant Watsonia bulbs, if you can get them. In all parts it is time to plant seeds of this new favorite. We are planting over a million seeds, of our new species—hybrids.

Make up a hot-bed for sowing tender annual seeds, and put in r cuttings.

Sweet peas may be put in, but require extra deep rich working the soil.

Plant out Japanese Wind flowers, Calendulas, Wall flowers, Pe stemons, Scabiosas, Sweet William, Shasta Daisy, Geum, Delphi ums, Flowering Flax, Foxgloves, Primula, Matilija poppy, Colu bines, etc.

Nothing pays better at this time than spraying the whole gard with Nicona. In my opinion this is better than Volck, it being similar product with the addition of nicotine. It is practically har less if used as directed. Work over every part of the garden with spade or cultivator. For Fungus growths use Semesan; and valuab bulbs may be soaked in the solution before planting. Label tho plants before you forget what they are. Get your planting labe when you get the plants, insist on this with your dealer, or put in stock of them yourself, plants without name are at best poor orpha when your fellow gardener wants to know about them.

Think out where to put plants with regard to their wants a neighbors. No one can do this better than yourself. I have se the most ambitious landscape gardener's plan eclipsed by a lady wh apparently had no plan but did have a subtle thing called gard sense. Also there is what has been called the studied neglect of t English garden. What your garden will be in effect, depends on t personality you put in it this month.

Arthur D. Houghton, M.A., M.D., Ph.D., F.R.H.S.

THE RIGHT ROOF FOR THE RIGHT HOUSE

For many types of houses a slate roof is the only right roof and in addition to style and beauty, color and texture, are to be considered its almost everlasting life, its protection against fire and weather and its reasonable cost.

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BARNES CORNING COMPANY 220 Montgomery Street SAN FRANCISCO

THE HILLS ABOVE LA JOLLA

A Sunset in San Diego County, California

LOTHED in purple and gold the great sea lay below us. Through a narrow t twixt heavy purple cloud and a deep indigo etch of the Pacific the golden sun slipped wn and from his dazzling globe shot search- hts up and down the stretch of purple sunset. orious color closed about us and the hills ove La Jolla caught the gold on red-tiled fs and held the purple in their depth of y-green chaparral and flowering slopes loom with white coast lilac.

Simple curves of undulating heather-covered reground, cloud-filled sky with promise of r weather in the golden sunset! Clustered the edge of cave-cut cliffs a homey little nlet, and beyond—the wide stretch of the cific.

Happy the hearts that claim a home in this vironment, and happy too the guest within ir gates where terraced walls and pergolas k out over the lilac-covered hills to south and rth from Coronado Islands to the snow-clad untains, San Gorgonio and San Jacinto.

A photograph taken by Norman Kennedy looking toward the north shore view of La Jolla. Through the branches of one of the native shrubs on the grounds of the Muir home

In this, the third of our series of articles on the homeland of La Jolla, we are assuming that our readers have, where possible, already visited the suburb. The beauty of its unique situation is admitted; the character of its inhabitants has been touched upon. But the unusual foresight and expert daring of those in whose hands the future of the district lies are yet to be told, and constitute in themselves the pledge of a continuation of La Jolla's high character as a town of homes and citizens, well contented.

No haphazard trials of this scheme or that have been essayed in the development of La Jolla's adjacent properties. Rather have all of the experiments tried in Los Angeles and its adjoining territory been examined and their best points admitted—while the expert wisdom of intelligent home makers has been applied to the problem of discarding all backward-looking features and preparing the land for modern methods of transportation and the making of a home for the future as well as for the progressive present. This is shown in the discarding of concrete sidewalks and in the providing of a landing field for resident and guests' planes on the level top of the Muirland Hills.

e home of Mr. and Mrs. Harold J. Muir on The Muirlands, La Jolla. The lot contains nearly three acres of superb soil covered with native wth cleverly trained into landscaping about the house and pergola. Ullrich, Architect. Two photographs by the artist, Norman Kennedy

CALENDAR OF EVENTS

Music ss Art ss Clubs ss Sports

SOUTHLAND CALENDAR

EDITED BY ELLEN LEECH

CLUBS

VALLEY HUNT CLUB, PASADENA:
The announcements for the month are: Monday, 4th, Bridge Luncheon, one o'clock.
Bridge Teas every Monday except the first at 2:30.
Bridge Dinner, February 22, special Washington Birthday dinner and bridge.
Dinner Dance, February 16.
Sunday evening programs are given twice a month, a lecture alternating with a musical evening.
Service of Sunday luncheon is discontinued.

ANNANDALE GOLF CLUB, Pasadena:
Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. Weekly events are held throughout the winter, play starting at 9:30 a.m. for the women. The Chairman of the Tournament Committee has arranged a schedule of weekly events for the season.
Construction work is finished and the course is in the best possible condition. George E. Day is president of the club, with F. W. Pilsbury, chairman of the House Committee, and Walter McManus, chairman of the Entertainment Committee.

FLINTRIDGE COUNTRY CLUB:
"Maid's Night Out" is Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation.
Dining room is open Sunday evenings, table d-hote dinners being served.
Last Friday in every month is the Bridge Tea.
Woman's weekly golf tournament on Tuesday, followed by the golfers' luncheon is an attractive feature.

LOS ANGELES COUNTRY CLUB:
Ladies' Day, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

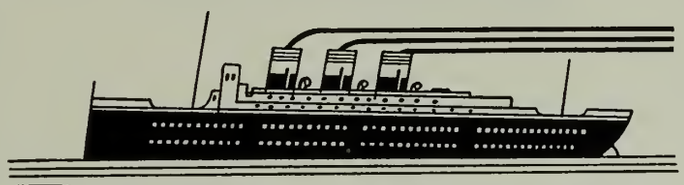
LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 *South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth.*

BROADWAY · HILL · AND · SEVENTH · ONE · O'CLOCK · SATURDAYS

BULLOCK'S



BULLOCK'S. *in* PARIS

Bullock's is now pleased to place at your disposal without any charge, the services of Bullock's new Service Bureau in Paris—Service Aimcee—at 4 Rue Daunou.

A corps of English speaking people will render you the same courteous, friendly services you are accustomed to find at Bullock's in Los Angeles. Without charge, without tips, they will relieve you of annoying details. Make this Bureau your headquarters in Paris.

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New creations by MARISHA KARASZ
have arrived from New York

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's and Children's Wearing Apparel
Colorado Street at Marengo
Pasadena

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week, a s luncheon is served, with bridge in the afternoons.
Ladies play every day starting aft a.m., and not before 2 p.m.

PALISADES CLUB OF BALBOA:
A conservative club, formed by ye tagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlarge it. The boat-and-bath house is complete and forms an attractive nucleus.

LA JOLLA BEACH AND YACHT C
The Dining Room has been reop The location of the club is particularl vantageous for swimmers, giving a ch of gradual slope.
The yacht harbor is being improve will be in good condition for the op of the next season.

LA JOLLA COUNTRY CLUB:
Offers an all grass course, eig holes Length 6,544 yards, par 71. the course is of championship caliber enjoyed by the novice and the low han player equally.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass side course, delightful for all the year open to residents and their guests. Lu and dinner served every day. Tea an informal bridge may be enjoyed every noon.

PASADENA ATHLETIC AND C TRY CLUB:
Gymnasium classes are conducte Aileen Allen, women's athletic di and swimming instructor.
Plunge open for men and women 9 a.m. to 8 p.m., except Sundays holidays, 2-6 p.m.
Squash Handball Courts, second open 9:30 a.m. to 9:30 p.m. Affiliated Chevy Chase Golf Club, and Club California Casa Real at Long Beach, also Diego Athletic Club.

OJAI VALLEY COUNTRY CLUB,
Offers an eighteen hole course course ranking with the best in the
The club house provides every club convenience and comfort.
Luncheon and dinner served every
Tea served as requested. Dinner may be arranged as desired.

CLUB CALIFORNIA CASA LONG BEACH:
Special bridge parties on Thursday
Tuesdays are scheduled as Feature art, literature, music, science or athl
Saturday evening dinner dances, special feature dance.
The Grill is closed during the except on Sundays and holidays.

FLINTRIDGE RIDING CLUB:
Indoor polo is the all compellin terest. The climate permits no roof, fenced field where polo is played und new rules. Three teams have been and the fans are always in evidence

MUNICIPAL GOLF COURSE, I DENA: This eighteen hole cou Brookside Park was officially open November. An "all day" green fe been established at $1.00, excepting day, Sunday and holidays, when the $1.00 for 18 holes. The Board of Gov is composed of L. A. Keller, cha John H. Simpson, W. R. Scoville, E. Leddy, and Frank Mulvin.

UNIVERSITY CLUB of Pasadena North Oakland.
Luncheon and dinner served ever except Sunday.
First Monday in the month an in smoker is held.
Third Monday in the month is th of the monthly dinner with the appe of a speaker of note.
Last Monday of the month is th of the dances.
Thursday evenings a Family Din served for the families and gue members.

ARTLAND CLUB, LOS ANGLES:
Monday night informal hours, as "Friendship Programs," are con very successfully.
Luncheon is served every day, Sunday.
Bridge parties for women every W day at two; every first and third T for men and women. The hostess p prizes for afternoon and evening pa
Meetings of the Board of Govern the second and fourth Tuesday eveni each month at 7:30.

ANGELES NATIONAL HORSE HOW is held at the Ambassador orium, February 16 to 23, evening natinee performances.

VIS CUP, tennis competition for 1929 as entries from twenty-nine nations. irst drawing resulted in placing the d States against Canada, these teams eet in the first round of the Am- zone. If the United States wins Canada, Japan will be the next op- t. The second round must be con- l before May 8. Only one of the avored European zone teams will play e first round. Czecho-Slovakia meets ia in the opener, Germany and meet in one of the second-round Italy opposes Ireland. Chile plays ark in a first-round match.

ART

ANGELES MUSEUM, Exposition ark, offers fine exhibits for the month bruary:
ntings by Charles Gos.
toons in carved wood by Carl hammar.
photographic exhibition is consis- fine throughout the years, showing from England, Scotland, Holland, n, Czecho Slovakia, Austria, Bel- Russia and Australia as well as from the United States, with Los es and vicinity being well repre-

Danish National Exhibition is con- g to the last of February.
Mr. and Mrs. Preston Harrison Gal- of French and American Art are open, with the notable addition to tter of "Springtime," by Arthur B.

ADENA SOCIETY OF ARTISTS ld the fourth annual exhibition at lita Gardens, Pasadena, February 2 arch I. All artists of Pasadena, er members of the society or not, are e to submit pictures or sculpture.

MORE SALON, Los Angeles Bilt- ore, continues the exhibition of old odern masters to February 16. Dur- he last half of February the Vose es of Boston show a carefully selected of paintings, examples of contem- American art, also old and modern s.

T MAKERS' SOCIETY OF CALI- ORNIA emphasizes the fact that ary 7 is the last day on which prints e received for the Tenth International Makers' Exhibition.

LEAGUE OF SANTA BARBARA, East De la Guerra Street, an- s an exhibition by artist members, ary 11 to 23, inclusive.

S KIEVITS GALLERIES, 464 East orado Street, and in the Vista del Hotel, Pasadena, show only the best opean and American paintings. The exhibitions of the month are by Campbell Cooper, N.A. of Santa Bar- both portraits and landscapes and L. O'Hagan, showing desert paint-

ARTS SOCIETY OF SAN DIEGO nsors gallery talks on Sunday after- open to the public, and illustrated current exhibitions. The February ms are: Feb. 3, The De Zubiaurres, Spanish painters, Mr. Ralph Mor- eaks; Feb. 10, Charles Fries and Van Zandt, California painters, Mr. ld Poland speaks; Feb. 17, Interna- Photographic Salon, Mr. Ralph Mor- aks; Feb. 24, Modern Spanish Paint- ustrated by the De Zubiaurres, Mr. ld speaks.

THA WHEELER BAXTER shows niatures at the Friday Morning Club, ngeles, throughout the month.

. PEABODY has an exhibition of iniatures at the Ebell Club, Los An- for the month.

FORNIA SOCIETY OF MINIATURE INTERS opened their twelfth annual ion at the Los Angeles Public y, January 28.

STS LEAGUE OF LA JOLLA, al- gh a new organization, has an en- tic membership and a large out-door ng class. Norman Kennedy is the f the League.

LETT GALLERIES, 3358 West st Street, Los Angeles, opened by Bartlett for the showing of small gs especially, have as usual the f both Eastern and Western artists . water colors, etchings and wood- The especial exhibitions for the are: February 1-15, Etchings and monotypes by Dan Sayre Grosbeck;

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LOS ANGELES, CALIFORNIA

Block Prints by Richard Kelsey of Santa Barbara. During the last half of the month a collection of paintings by well known Western artists will be shown.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are extending the exhibition of decorative panels by Mary Young-Hunter to February 15. The new exhibition for February is European landscapes by John Carl Doemling.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, announce a Retrospective Exhibition of Paintings by William Ritschel, N.A., to February 28.

SECOND DECORATIVE ARTS EXHIBITION, sponsored by the San Francisco Society of Women Artists and the Women's City Club, is held the last week in February and the first week in March at the Women's City Club, San Francisco. All California artists are invited to enter the exhibition, which includes contemporary works in furniture, textiles, wall decorations, sculpture, wood carvings, ceramics, metal, tooled leather and screens. Exhibits are received at the club, 465 Post Street, San Francisco, February 13 to 16. Information may be obtained through the art chairman, Miss Helen Forbes, 1030 Vallejo Street, San Francisco.

ALICE GIBSON HORNBY continues her exhibition at the Sunset Canyon Country Club during February.

MADAM JEAN ROBERT HERTER continues the exhibition of antique and modern tapestries and old fabrics at the Grace Nicholson Galleries, Pasadena, through February 9.

GRACE NICHOLSON GALLERIES, Pasadena, announces the February exhibitions: J. H. Gardner Soper, Portraits; S. H. Mori, Japanese prints; Yamanaka Co., Jades; A. Kilpatrick, Landscapes; Leon Bonnet, Marines; Dreicer & Co., Pearls and Gems.

SANTA CRUZ ART LEAGUE holds the second annual art exhibition in the Civic Auditorium, Santa Cruz, February 1 to 15. Oils, water colors and pastels are shown.

STATE LIBRARY BUILDING, Sacramento, has recently installed in the main reading room a large mural painting by Maynard Dixon in which all Californians are interested. The mural symholizes the growth of California from earliest days to the present and is especially notable because of the characteristics of the various racial groups, their characters, physiognomy and dress, so carefully depicted.

KANST ART GALLERY, 6128 Mulholland Highway, Hollywood, California, shows a carefully selected group of paintings by artists of the West as well as those of the East.

PASADENA SOCIETY OF WOMEN PAINTERS AND SCULPTORS is a recently formed organization of which Eleanor M. Armstrong is president. Among the other members are Ella Shepard Bush, Ada Belle Champlin, Blanche Collet Wagner, Clara B. Force, Mary L. Pottenger, Laura M. D. Mitchell, Emma Siboni, Nona White, Clare Shepherd Sisler and Evelyn Ziegler.

EDGAR ALWIN PAYNE exhibited last month at the Hollywood Woman's Club and was advised early in the month that his painting, "Fifth Lake," a scene in the Big Pine district of the High Sierras, had been bought by the National Academy of Design from its annual exhibition in New York.

THE GEARHARTS, 611 South Fair Oaks Avenue, Pasadena, have always in their studio a charming collection of etchings and wood-blocks.

VAN KEUREN GALLERIES, 3763 Wilshire Blvd., Los Angeles, have established a Persian Art Center under the direction of Dr. Ali-Kuli Kahn, N.D. Lectures by Dr. Kahn are given on Tuesday and Thursday afternoons.

BULLOCKS, in the Little Picture Gallery, second floor, show for the month a collection of paintings from the Cooling Galleries of London, including old English portraits of the Seventeenth and Eighteenth centuries, also contemporary English and Dutch landscapes.

HOLLYWOOD CHAMBER OF COMMERCE shows, as during each month, the work of the artists of Hollywood.

BRAXTON STUDIO, 8832 Sunset Boulevard, Los Angeles, shows a collection of well selected prints and small bronzes

GREENWICH VILLAGE STUDIO-GALLERY, 3909 Clinton Street, Los Angeles, under the direction of Norman Gould Boswell, painter, specializes in the exhibition of paintings and sculpture of moderate size, also in prints.

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY announces all Sunday admission have been allotted for February and March. Tickets are available for admission on Tuesdays, Wednesdays, Thursdays, Friday and Saturdays on receipt of written request, accompanied by a stamped envelope, specifying the number of tickets desired. Any number up to five cards will be sent. Week day hours are 1:30 to 4:30.

AINSLIE GALLERIES, Barker Bros., Los Angeles, show, as is the custom, a group of paintings by Western artists. In February the one-man show is the work of F. Grayson Sayre. One room in the gallery is always reserved for the work of the men of the old school.

NEWHOUSE GALLERIES, 2509 West Seventh Street, Los Angeles, show a general collection of paintings, engravings and etchings. For the month the exhibitions are:

Sculpture by Allan Clark, February 1-15.
Etchings by Arthur B. Davies, February 15 to March I.

SOUTHERN CALIFORNIA ART DEALERS' ASSOCIATION has been organized and is now operating for the purpose of protecting the public in the purchase of paintings and for the advancement of art in California. The galleries of the organization exhibit only guaranteed works of art. The members are as follows: Ainslie Galleries, Frank Ainslie; Bartlett Galleries, Dana Bartlett; Biltmore Salon; Kanst Galleries, John F. Kanst; Kievits Galleries, Jules Kievits; Newhouse Galleries, Dalzell Hatfield; Stendahl Galleries, Earl Stendahl; Wilshire Galleries, Ross Jackson.

CHICAGO SOCIETY OF ETCHERS hold the 10th annual International Exhibition, February 7 to March 10, at the Chicago Art Institute. All etchers were asked to submit prints.

HAROLD SWARTZ, sculptor, was appointed a member of the Municipal Art Commission of Los Angeles last month.

FRANZ GERITZ is the instructor of two courses in block printing in the work of the University of California, extension division. One class is held Tuesday evenings at the Pasadena High School, Pasadena, and the other, Friday evenings, in the Hill Street Building, Room 615, Los Angeles.

NORMAN KENNEDY, whose murals adorn many homes in California, has joined the art world of La Jolla-Hermosa, and a sketch is his life appears in a recent Sunday edition of the San Diego Union. This paper shows an unusual interest in art and music, giving several pages to these subjects every Sunday.

SPRING CLASSES in color theory and design related to interior decoration will be held at the Donaldson Studio in Hollywood beginning Friday, February 22: Friday afternoon class, 4:30 to 6—ten meetings. Saturday morning class, 9:30 to 11—ten meetings. Address Douglas Donaldson, 4960 Melrose Hill, Hollywood.

MUSIC

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder, Georg Schneevoigt, conductor, Caroline E. Smith, manager, gives a series of fourteen symphony concerts and fourteen popular concerts at the Philharmonic Auditorium, Los Angeles, in this, the tenth season. The symphony concerts are given Thursday evenings at 8:30, and Friday afternoons at 2:30, the popular concerts are presented Sunday afternoons at 3:00. The dates of the symphony concerts of the month are February 14-15, February 28-March I. The dates of the popular concerts are February 10-24. Three special concerts are announced for the month, February 11-16-25.

PASADENA MUSIC AND ART ASSOCIATION, in the Artists Series for 1928-1929, brings well known and popular artists to Pasadena. The artists and dates of appearance for the month are, Doris Niles Ballet, Wednesday evening, February 6; Rachmaninoff, pianist, Thursday evening, February 28. These concerts are given at the John Marshall Junior High School Auditorium, North Allen Avenue, corner of Casa Grande Street.

SPINET CLUB of Redlands in February presents Leo Ornstein, pianist, and Harry Farbman, violinist, on their program. The Spinet Club, established thirty-five years ago, brings each season the best artists available to its members and the community.

The son of Mr. and Mrs. Gordon Kaufmann. A Painting by J. H. Gardner Soper

(Continued from Page 64)

The materials of his craft and real people to paint were what he needed. His instinct and intellect would do the rest. In making such untraditional decisions, Gardner Soper liked to look back across the centuries at an ancestor, one Sir Richard Gardner to whom Queen Elizabeth had given a ship. In mid-ocean Sir Richard turns to his crew and says, in a few and simple, "I'm gonna be a pirate! Which of you boys object?" Some did and were promptly walked off a plank.

"It is true," mused his less violent descendent, "Sir Richard practised his profession so ardently that he ultimatley adorned a gibbet on the coast of Wales. But by all accounts he was a good pirate."

So, to one who believed in his powers, people came to sit. Leontine Staccioni, principal dancer at La Scala, painted for Prince Borotoski of Monte Carlo; Mdme. Julia Soubra, premiere danseuse at the Paris Opera; Mrs. James Clinch Smith, a famous beauty of Smithtown, L. I., who founded the Woman's Symphony Orchestra of Paris and was its first conductor; Mdme. Henri Waddington, author of "Letters of a Diplomat's Wife"—these and others came for their portraits and the young artist prospered .

Then it was that he painted Mdme. Roger Miclos, she of the Grecian profile whose passion was music. Carolus Durand, De La Gandara, Robert Fleury and other famous knights of the brush had been moved to paint her beauty. But one and all had painted a Greed goddess, and she was not overly pleased.

Unburdened by tradition, the young Soper saw a woman with a rare profile who loved music and so he seated Mdme Miclos at her piano, let the piano fill the entire width of a shallow horizontal canvas, and in the corner painted the lady in profile, playing. She was at last pleased and said so. Success knocked at the young painter's door with orders which were capably filled.

New York was not Paris, however, and there he must commence all over. Illustrating was definitely behind him. Like his infamous ancestor he had chosen his profession and intended to stick to it. Illustrating walked the plank and there was not always bread in the studio. Well, one could tighten his belt and wait for a fat galleon.

But at last he could hold an exhibition at Knoedler's, and, happily, the great Huneker review it kindly. Things became easier. In Paris he painted Kubelik for the violinist's early friend and patron, Baron Stein. Stein was also a close friend of Romain Rolland, then leading Paris musical critic, and he was himself poet and playwright. This formed a link to the musical world of New York and got him both friends and commissions.

He painted the founder of the Knabe Piano Company, Mr.

(Continued on Page 78)

COLEMAN CHAMBER CONCERTS, Coleman Batchelder, founder and tor, bring to Pasadena the finest ch music. Artists and ensembles, interi ally known appear on these progran offer a wide range of musical subjects concerts are given Sunday afterno 3:30 at the Pasadena Community house, 39 South El Molino Avenue tickets may be secured at the Play The current concerts bring the I String Quartet for two dates, Febr and 17.

YOUNG PEOPLE'S POPULAR CERTS, sponsored by the Public S of Pasadena, symphonic in charact given by the Los Angeles Philha Orchestra. The current concert is February 23. The advancement "music appreciation" course in the is the object of the concerts.

MUSIC BRANCH, Community Ar sociation of Santa Barbara, Artists Series, at the Lobero T presents:

Leo Luboshutz, violiniste, Tuesda ning, February 12.

London String Quartet, the first series of three Chamber Music Tuesday evening, February 19.

Sergei Rachmaninoff ,pianist, M evening, February 25.

GERALDINE FARRAR appears ir cert in Pasadena, Saturday night ruary 2, at the Pasadena High School torium, under the management of Cloud.

THE BEHYMER COURSES offer and delightful entertainment fo month at the Philharmonic Auditoriu Angeles. The artists and dates are:

Doris Niles Ballet, February 2 a with an entire change in program.

Margaret Matzenauer, contralto, ary 5.

Tito Schipa, tenor, February 12, an ruary 17.

Violetta Glorioso, soprano; John zoni, baritone, February 19.

Leo Ornstein, pianist; Harry Far violinist, February 21.

Sergei Rachmaninoff, pianist, Febru

LONG BEACH MUNICIPAL BAND bert L. Clarke, director, fe Tschaikowsky compositions at the afte and evening concerts, February I.

LONG BEACH SYMPHONY ORCH TRA, Leonard J. Walker, director, the next concert this month.

LONG BEACH MUSICAL ARTS CL Clarence E. Krinbill, president, noon meetings every Wednesday, meeting with a program is arranged month.

MONROVIA COMMUNITY SYMPH ORCHESTRA, organized in the Fall, gave the first concert in Dece It is truly a community organization is made up of musicians from Los An Monrovia, Hollywood, Sierra Madre cadia, Pasadena, Duarte, Glendora Azusa.

GLENDALE SYMPHONY ORCHES Modest Altschuler, conductor, gav third and most pretentious concert o season last month. The symphonies all of a national character, culminati the "America" of Ernest Bloch.

BILTMORE MORNING MUSICALES Angeles, include for this month Niles Ballet, February 4. Gil Vale Spanish tenor, sings March 11; an series close with the Flonzaley Qu April 1.

LOS ANGELES WOMAN'S SYMPH ORCHESTRA, Henry Schoenefeld, ductor, appears in concert at the Ph monic Auditorium, Los Angeles, Feb 20.

REINALD WERRENRATH is here song recital at the Philharmonic torium, Los Angeles, February18.

LOS ANGELES SYMPHONY ORC TRA announces that William A. Jr., has again assured the life of th chestra, guaranteeing the expenses 1930 to and including the season of This financial sponsorship is of the est possible importance to southern fornia.

ARTHUR HONEGGER appears in co with his wife, Andree Vaurab Honegger, pianist, and Cobina W soprano, at the Biltmore Ballroom, Los geles, Saturday evening, February 16. Pro Musica Society sponsors this conce

TRONITZ CLUB has arranged a co of unusual character for the evenir February 25 at the Biltmore Music R Los Angeles. The program is annou as a "Norwegian Evening" and is mad of the compositions by the lesser k composers of Norway.

ANNOUNCEMENTS

ADENA COMMUNITY PLAYHOUSE nnounces programs as follows:
ruary 5-16—"The Dybbuk," by S. , founded on the fundamental spirit- uths of the Hebrew religion.
thcoming plays scheduled are "Nancy a comedy, and a prize-winning play, othy Heyward; "The Living Corpse," lstoy, to be repeated by popular de- ; "Why Not," a comedy, by Jeff Williams.

WORKSHOP, Recital Hall, Pasa- na Community Playhouse, is recog- as a part of the entertainment con- d to the community by the Playhouse, ll as furnishing valuable training to orkers. The best available material ected and the plays directed by a hop director and players. The plays iven on Saturday evenings and are o the public.
ruary 9-16—"Hunger Hall," by F.

ADENA CENTER, Drama League of merica, sponsors a lecture course, g in the Recital Hall, Pasadena Com- y Playhouse, at 11 a.m., as a part winter program. The speakers and for the month are as follows:
uary 7—Thomas Rutherford Flem- apanese drama.
uary 28—John Mason Brown, at 4 in the Main Auditorium, Community ouse.

MUNITY ARTS ASSOCIATION, ama Branch, Santa Barbara, pre- the mystery play, "The Rear Car," ward E. Rose, at the Lobero Theater, ary 21, 22 and 23.

RLES KING PLAYERS, Raymond eater, Pasadena, follow the plan of g a new play each week at the ay matinee. The plays are well d, are recent successes, and excel- presented.

ONGAWA PLAYERS of Japan, sitors to this country and recently g in the East, appear at the Shakes- Club House, Pasadena, February 21.

ANGELES REPERTORY THEATER the Figueroa Playhouse, Los Angeles, ces "Escape," by John Galsworthy, attraction to follow "The Guards- This play ranks among the best Galsworthy productions and an espe- able cast is selected for the presen-

ION PLAY, by John Steven Mc- oarty, written because of his love of nia and to preserve a part of its istory, is presented in this the eigh- season at the Mission Playhouse in abriel every afternoon.

TEENTH NATIONAL ORANGE OW at San Bernardino, February in the permanent auditorium, pre- ixteen feature exhibits, representing ations of California from San Diego ramento.

EN CLASS, Santa Barbara, meets the Garden Studio, 914 Santa Bar- treet, every Wednesday morning at o'clock, for a series of ten lessons, ary 6 to April 10, Lockwood de Jr., instructor. Special lectures by Orpet, "Succulents"; Ralph Stevens, Plant Material in the Garden"; Pettingill, "Lillies"; P. Riedel, es."

JAMES BURTON has returned m the East and resumed her classes tion and contract bridge, 351 East Boulevard, Altadena, California.

L BENNETT and FITCH HASKELL, chitects, announce the removal of offices to 311 First Trust Building, na, California.

WAM CLUB OF AMERICA, INC., organization composed of Amer- dians for the relief of sickness and among the Indians in the vicinity Angeles, announces the club will twice monthly hereafter instead of owing to extended work.

ADENA LECTURE COURSE on rrent Topics given for the past nine is continued during 1928-29, but note they are given this season in asadena Community Playhouse, on ys at 4:15. The object of the lec- remain the same, to encourage the ent discussion of public affairs. peakers, subjects and dates are as :
4—John Langdon-Davies, author of ort History of Women," "Has Mar- Future?"
11—Donald M. MacMillan, Arctic explorer, "Under the Northern Lights" (illustrated).
Feb. 18—Robert A. Millikan, California Institute of Technology, "Energy Available to Men."
Feb. 25—Henry Goddard Leach, editor of "The Forum," "Are Americans Intolerant?"
March 4—Roy Chapman Andrews, leader of the Third Asiatic Expedition, "Mysterious Mongolia" (illustrated).
March 11—W. Boyd-Carpenter, Oriental scholar, "What Is Happening in China?"
March 18—William B. Munro, Harvard University and California Institute of Technology, "The Laws of Political Behavior and Misbehavior."
March 25—Lewis Browne, author of "This Believing World," "Can We Do Without Religion?"

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MUSEUM NOTES.

NOTICEABLY lovely among the Danish ceramics at the Art Museum is the recumbent figure, in pure white porcelain, of the mermaid race rides upon a sea-bull with splayed hooves, blue and freedom of composition, and the mother herself a virile creature, half-wild, and of the sea, perchance, like the young femlae figure near her, seated, slenderly erect, upon a dolphin, and tossing aloft a tiny babe. Colored sculpture of Jean Gauguin, son of the French painter, Paul Gauguin, is vigorously conceived, and of fantastic charm in its involved lines and brilliant color. A cold-eyed creature of the mermaid race rides upon a sea-bull with splayed hooves, blue horns, red ears and green-pupilled eyes, plunging on green-blue waves. The color is as it were smeared on to the white ground, with liveliest effect. Drama of power and helplessness in the purple octopus, protruding white-balled, red-pupilled eyes fixed on its prey, whose tentacles enfold a hapless fish; and the crab seizing another fish, with decorative yellow ripple of fins, a broad curve of the caught body, and small dark round of open mouth. Appealing in simplicity of line and tender expression, is Thylstrup's maiden in jade glaze, with affectionate smile, her two hands about the neck of a black-spotted brown fawn, whose head turns gently back to gaze at her Willumsen's murals, slightly repellent, are original and brilliant decorations. A terrified figure that stumbles and flees before the elemental furies; and a Parnassus whereon two nude figures in bold large curves and exaggerated amplitude of gesture, greet.—*Jessica Kate Seneca.*

ASTRONOMICAL SOCIETY OF THE PACIFIC and the Mount Wilson Observatory announce two illustrated lecture courses on Astronomy. Lectures at 8 p.m.
Five lectures at Culbertson Hall, Pasadena, California Institute of Technology; the lecture for this month is "Material Constitution of the Universe," Thursday, Feb. 21, by Dr. C. E. St. John, Mt. Wilson Observatory.
Six lectures at the Public Library, Los Angeles, Fifth Street and Grand Avenue; the lecture for the month is "Measuring the Heat of the Stars and Planets," Friday, Feb. 22, by Dr. S. B. Nicholson, Mt. Wilson Observatory.

ALINE BARRETT GREENWOOD is heard in her Current Review of vital and interesting topics at the Shakespeare Clubhouse, Pasadena, the third Wednesday of the month at 11 a.m. The current date is February 20.

HELEN E. HAINES gives a series of fifteen free lectures on Current and Contemporary Books at the Los Angeles Public Library, the second and fourth Tuesdays of each month at 7:30 p.m. The talks are scheduled to May 28, 1929. Current subjects and dates are: February 12, "The American Scene, Past and Present"; February 26, "World Vistas in Foreign Fiction."

PASADENA PUBLIC LIBRARY sponsors a series of five Book Talks by Helen E. Haines. This is the eighth season of these "Open the Book" talks, which are given in the Lecture Hall of Library at 8 o'clock. The current date is February 8, the subject, "Gleanings from History."

ARTLAND CLUB, 1719 South Figueroa Street, Los Angeles, announces the regular department meetings as follows:
Literature—Meets the first and third Monday nights of the month.
Story-Telling—Meets the first and third Saturdays at 3:00 p.m.
Drama—Meets the second Thursday for the discussion of notable contemporary plays, under the chairmanship of Dr. Allison Gaw of the faculty of the University of Southern California.
In Art and Architecture definite dates are not decided, but exhibitions and talks on art and architecture are in preparation.

ASSOCIATED JUNIOR LEAGUES OF AMERICA encompass seven regions, each region holding a yearly conference to discuss general matters and solve problems. The West and Honolulu form the seventh region, in which are Junior Leagues of the following cities: Boise, Honolulu, Los Angeles, Pasadena, Portland, Santa Barbara, Seattle, Spokane, Tacoma, and San Francisco. This region holds the Regional Conference in Pasadena, February 5-6. Each League sends four voting delegates to the Conference, the members of the local League acting as hostesses. Each region has its director, assistant director and chairman of Arts and Interests. Of Section Seven the director is Mrs. Horace Van Sicklen of San Francisco, the assistant is Mrs. C. C. Corse of Tacoma, and the chairman of Arts and Interests is Mrs. Harold Gill. The National President, Mrs. Foskett Brown of Nashville, Tenn., and Miss Forsyth Patterson of Pittsburgh, Penna., Field Secretary, are in attendance at the conference. Miss Averic Allen is president of the Pasadena Junior League and Miss Mabel Sesley is President of the Los Angeles Junior League. The Pasadena Executive Committee for the Conference is as follows:
Chairman: Mrs. Leet Bissell, assisted by Miss Janet Cristy, Mrs. Harold Jones, Mrs. Walter Young.
Billeting: Mrs. Kennedy Hamill, assisted by Mrs. Alfred Wright, Mrs. William Hale.
Luncheons and Dinners: Mrs. Francis Baer, assisted by Mrs. Wm. Bucklin, Mrs. John Barber.
Transportation: Mrs. Robert Stephenson, assisted by Miss Catherine Ware.

ELMER GREY, Architect, announces the resumption of his professional practice, 832 West Fifth Street, Los Angeles, MUtual 6306; Pasadena, Wakefield 6397.

NORTHLAND CALENDAR

EDITED BY ALMA JACOBS

CLUBS

SAN FRANCISCO BRANCH LEAGUE OF AMERICAN PEN WOMEN:
Program for the month:
Radio program over KPO, 3 p.m., February 5th, under direction of Mrs. Grace Hedge.
Friday, February 8th, 8 p.m., Writers' Section meets at home of its chairman, Miss Eleanor Gray, 2711 Union Street. Charles Caldwell Dobie will be the speaker.
Sunday noon, February 17th, Annual Author's Breakfast, in Room of the Dons. Hotel Mark Hopkins. Mrs. Helena Redewill presiding.
Monday, February 18th, opening of the Book Fair at Golden Gate Museum. Mrs. Federick H. Colburn, chairman.
Monday, February 18th, Poetry Section meets at home of chairman, Mrs. Lori Petri Podesta, 3235 Baker Street.
Wednesday, February 27th, musical program will be given by the Berkeley Branch in the Book Fair exhibit room at the Golden Gate Museum.

LA BOHEME CLUB:
Monday, February 11th, 8 p.m., Valentine party will be held at the home of the president, Mrs. Lydia Warren Lister, 1337 Twelfth Avenue.
Friday evening, February 22nd, a Washington's Birthday program and dance will be given under direction of Mme. Stella Voughts, the club's music chairman, at 3003 Jackson Street.

BERTOLA ASSEMBLY:
Tuesday, February 5th, the Sewing section will meet at 1:30 p.m., in the home of Mrs. E. M. Buckley, 1493 Francisco Street. Mrs. Buckley, the hostess of the day, will be assisted by Mrs. Anna L. Smith.
Thursday, February 14th, there will be a business meeting for members only. Cards after the meeting.
Thursday, February 21st, the dramatic section will meet at 2 o'clock. Mrs. John Boege is chairman, and the meeting will be in her home, 1526 Kirkwood Avenue.
Thursday, February 28th, luncheon, 12:30 o'clock, Mrs. E. J. Barton, president, will preside.

LAUREL HALL:
Wednesday, February 6th, there will be a program for members only, featuring the art, music and history sections. Mrs. F. Rupert will be the chairman of the day. She will be assisted by Erneste Johansen, chairman of literature, and Mrs. Frank Panter, chairman of history.
Wednesday, February 20th, the club's Annual Breakfast will be held in the Fairmont Hotel's Gold Ballroom, celebrating its forty-third birthday. Mrs. Harvey E. Harris, president, will preside.

CAP AND BELLS:
Club Day, Thursday, February 7th. Meeting in the Florentine Room of the Fairmont Hotel, Mrs. Henry Mortimer Hastings, president, presiding.
Wednesday, February 13th, the Art and Travel Section will meet in the Fairmont Hotel under the leadership of Mrs. Ella M. Sexton. "Bits of Travel in Foreign Countries" will be the subject. The following will offer their "Bits": Mrs. Margaret Schwoerer, Mrs. M. O. Austin, Mrs. John Crabbe, Mrs. E. P. Heald, Miss Adela Dugan, Mrs. Sally Jones, and Miss Irene Meussdorffer.
Thursday, February 21st, will be Orchestra Day under the direction of Miss Hildegarde Ott, chairman. Two plays will be presented by the members. Meeting at Fairmont Hotel.
Thursday, February 28th, marks the Annual Card Party, Fairmont Hotel, 2 o'clock. Mrs. Martin Sohst, chairman.

CALIFORNIA CLUB:
Wednesday, February 6th, the members will meet at 2 o'clock in the club rooms at 1750 Clay Street. Guests after 2:30. Mrs. J. Bohanan will relate her experiences during her recent European tour.
Business meeting, Wednesday, February 20th.

AMITY CHAPTER NO. 262, O.E.S.:
Meets second and fourth Monday night each month in Eastern Star Hall, 2137 Sutter Street. Visitors welcome.
Monday, February 11th, there will be a social evening after the meeting.
Monday, February 25th, First initiation. Mrs. Emily Ethelda Reed, Worthy Matron. Frederick Christian Struven, Worthy Patron.

WOMEN'S CITY CLUB, 465 Post Street:
Every Wednesday morning at 11 o'clock and Monday evening at 7:30, room 212, Current Events are discussed under the leadership of Mrs. Parker S. Maddux.
Every Monday morning, 11 o'clock, Mrs. Charles E. Curry leads a talk on "Appreciation of Art," in the Card Room.
every Tuesday afternoon at 2 o'clo
Tuesday evening at 7:30, in As
Room.
Every Wednesday evening, Roundt
o'clock, and drama reading follow
7:30.
Every Thursday afternoon, 2
Drama reading in the Committee
under leadership of Lillian O'Neil.
Every Thursday evening, 8 o'clock
is a program in the Auditorium
club. Mrs. H. E. Black, in charge.
Alternate Sundays, beginning th
Sunday of every month, 8:30 p.m.,
in main reception room under the di
of Mrs. Leonard A. Woolams, Chair
music.

INA COOLBRITH CIRCLE:
Sunday, February 24th, in St. I
Hotel, 2 p.m., a musical prograr
speakers. Mrs. O. G. Beverly, chair
programs. Dr. John T. Grant, pr

NATIONAL COUNCIL OF JE
WOMEN:
Meeting February 5th, Fairmont

PACIFIC COAST WOMAN'S PRES
SOCIATION:
Every second Monday a program
sented under leadership of Mrs.
Martin, musical chairman.
Every fourth Monday of each m
Literary Roundtable and Book Cl
Miss E. Kelly. Mrs. N. Lawrence
chairman.
February 10th, Miss Jane S. Klir
be the speaker of the day.
All meetings are held in Sequoi
building, Washington Street.

PARKSIDE P.T.A.:
Monday, February 11th is Fo
Day program. Luncheon and sp
Mrs. Geo. Creon, president.

AMERICAN JUGO-SLAV WO
CLUB:
Wednesday evening, February 6th
o'clock, California Club Building, th
Auxilliary of the club will make its
at the Annual Dansante. They will
varied costumes of the old country a
also present a fashion review und
direction of Miss Caroline Petiusich,
president, Mrs. A. S. Musante is pr
of the senior organization and will
as hostess for the evening.
Saturday, February 2nd, the Junio
illiary will furnish a musical num
the Convention of Women's Fe
Clubs. They will also usher in co
Mrs. Anna Vuich is chairman of the
Clubs. Mrs. Will Lenzen, chairm
philanthropy and Mrs. Charles M
chairman of sewing.

MILLS CLUB:
Quite unique will be the next m
to be held Tuesday, February 19th
p.m., in Merrill Hall, Western W
Club.
Miss Pearl Johnson, Assistant Ad
ing Manager of The White House
member of the San Francisco Adve
Club will speak on "The Applicat
Modern Art to Modern Life."
models will present a pageant showi
evolution of styles, emphasizing th
moderne" in dress and accessories.
W. F. C. Zimmermann is chairman
day and will be assisted by Miss J
Klink, president, and Mrs. Sherman

JUNIOR HADASSAH:
Cultural section meeting, Tuesday
ruary 5th.

LINCOLN PARK WOMEN'S CLU
Mr. A. W. Stokes will address th
February 1st, at the Western W
Building.

SAN FRANCISCO CENTER:
Friday, February 8th, Mrs. S
Young (Ruth Comfort Mitchell), the
will be the speaker of the day.
to be held at St. Francis Hotel.

BERKELEY CONGRESS OF PAR
AND TEACHERS:
A committee of the faculty on Fou
Day, appointed by President Camp
the University of California has ar
a program for Friday, February 1
3 o'clock, in the Hearst Memorial
nasium, Berkeley.

LA MESA REDONDA CLUB:
Friday, February 15th, a board
and 2 o'clock a business meeting, fo
by the reading of short poems and
composed by members. Miss Jean
McEwen will give a short address
Community Chest.
Friday, February 15th will be the
lar meeting at the Women's City C
o'clock. An interesting program by
bers to be followed by a social half
Guests.
Wednesday, February 20th at 2
a card party for the Philanthropic
at the home of Mrs. Jose, 3429 Divi
Street. Members and their guests.
J. C. Dowlin, the president, will be h
Literary section meets the secon
fourth Wednesday at the MacKenzie

(Continued from Page 76)

William Maucher, and his wife, a daughter of the great Krupp, and then came the famous portrait of Signor Perrugini in his character of "The Yellow Jacket." a work which is reproduced in the Century Book of American Masterpieces.

The list of these New York portraits is too long. Among them should be noted, however, those of Susan Fish Dresser the beauty, Charles Mason Fairbanks, friend of Dana and an editor and art critic, the portraits of William H. Page and Major Graeme M. Hammond, painted for the New York Athletic Club, that of Mrs. Junius E. Cravens, now in the Indianapolis Art Gallery, and the exceedingly fine portrait of Major General Charles Justin Bailey, commander of the Wild Cat Division, painted during the war. Generals Pershing and Goethals came to see the work in progress and admired it greatly. It was shown in the Corcoran Gallery, Washington, and J. O. Lamden, the critic, called it the finest modern portrait he had seen.

But a change was due. A commission to paint the family of John Fulton of Grass Valley brought Soper to California in 1923. He was no longer alone, having annexed a charming wife. Grass Valley proved a dream interlude in our historic gold country. Mrs. Fulton and her four children were posed in the garden. Twice a day Mr. Mutton, who engineered a little narraw-gauge train past the estate, blew two ear-splitting blasts on his whistle, ground the brakes, and stepped from his tiny cab to see how the work went. Passengers might storm but Mr. Mutton was an autocrat. He took the visitors on a scenic trip one day. Two blasts on the terrible whistle meant "scenery on the left," one blast, "picture to right." When the conductor reported to the engineer that his guests were not following the code, Mr. Mutton sent back a stern message, asking what-the-what they thought he was blowing the whistle for if they did not obey its command?

He paused in San Francisco to paint Mrs. J. B. Mhoon, of an old California family, then sailed for the Islands, where among others, he painted Mr. and Mrs. H. M. Van Holt, Mrs. McIntosh "the little mother of the islands," and a moonlight portrait of Mrs. Mary Wentworth Deering.

When Soper returned to Los Angeles commissions awaited him and he was launched on the growing series of portraits that determined him to throw in his lot with us.

New York, where he was a member of the Lambs—in fact that Club's unofficial "painter-laureate," having painted the last three Shepherds—and the Athletic Club; New York where he had been friendly with Huneker, W. J. Henderson, Christopher Morley, "F. P. A.," where he had met Sorolla, and known Victor Herbert, Augustus Thomas and Bodansky, New York was behind him and he was gradually feeling the charm of California's more leisurely life.

His first portrait here was singularly successful, that reposful horizontal panel of Mrs. William R. Flint and her son, designed for their Flintridge home. Exhibited, it attracted much favorable comment. Shortly after, he painted that discreet tour de force, the portrait of Mr. J. M. Elliott of the First National Bank, with its remarkable solution of a difficult light problem.

Then followed portraits of Mr. Fortman, Mrs. Walter Robley Simons, Miss Hedda Hopper—one of Soper's most colorful works—Mrs. H. H. Ashley and her son Holt, Mr. and Mrs. Peter Nolan, Mrs. Mary Jarvis Christie, Robert Edeson, actor, author and playwright, Alson Clark, III, son of the artist, Kenneth and Cecil Kaufmann, sons of Gordon Kaufmann the architect, Mrs. Ben Meyer, and Mr. and Mrs. Kasper Cohn.

Gardner Soper has never resorted to "brilliant" brushwork or flashy color for his effects. His art commences afresh with each sitter. All his powers are concentrated in the effort to apprehend and present the character. Because he is by nature sympathetic toward people his color and composition are invariably harmonious. His art is solidly founded on study of the person to be painted. That largely explains his high average of success and also accounts for his sustained love for his chosen profession. For he *chose* to be a portrait painter. He was not a digruntled pictorialist seeking a living from portraits. Having chosen, like his piratical ancestor he threw everything else overboard and ran his own ship.

wentieth Avenue. Mrs. J. W. How-
hairman.
Planthropic section meets second Tues-
at the home of the chairman, Mrs.
rigg, 1267 Third Avenue.
ic section, Mrs. W. A. Granicher,
nan; art, Mrs. J. C. Dowlin, chair-
dramatic, Mrs. Olds, chairman.

CUM CLUB, 126 Post Street:
ednesday, February 6th, 2 o'clock, a
l card party in the club rooms. Mrs.
Wismer, chairman and Mrs. Harry
, hostess.
Wednesday, February 13th, there will be
ard and business meeting at 1 o'clock,
ed by a program titled "Looking
ward." New members will be wel-
to the club.
Wednesday, February 27th, board meet-
t 1 o'clock, business meeting for all
ers at 2, followed by a program at
Nancy Barr Navity, newspaper
and novelist will be the speaker
honored guest.

ATIA CLUB:
ebruary 2nd, annual Founders' Day
fast at the Western Women's Club.
y, with Mrs. J. J. O'Neil, Mrs. L. E.
man and others in the cast will be
ted following a scene from "Romeo
uliet" in which Mrs. T. V. Cator and
Dorothy Boardman take the leading
Others contributing to the program
rs. Tellula Evans, Mrs. Marie Weiss,
H. S. Verney, Mrs. William Grande-
and Mrs. George Anderson.

KALON JR. AUXILLIARY:
bruary 9th at Women's City Club
will be a business meeting followed
interesting program at 1:30. Guests
2:30. Mrs. George F. Keil will speak
Parliamentary Law." There will be
al selections under the direction of
Koenig, program chairman. Miss
ret Catching, president, will preside.
g section meets second and fourth
days, Mrs. J. M. MacVean, chairman;
section, first and third Monday
gs, Miss Marjorie Schmidt, chair-
Sewing section, every Wednesday,
Lydia Wainwright, chairman.

R, LITERATURE, MUSIC, ANNOUNCEMENTS

ND Annual Exhibition of Decorative
t by the San Francisco Society of
n Artists, to be held with the spon-
of the Women's City Club in the
uditorium, 455 Post Street, February
to March 10th. On exhibit from
. to 10 p.m. daily. The work to be
will represent California art and
, including a showing of sculpture,
paintings, wood-carvings, fresco, cer-
textiles, weaving, tiles, wrought
etc. The public will be admitted and
rnia artists are invited to submit
work. The executive chairman is
ovell Langstroth; art chairman, Miss
Forbes and Miss Rose Pauson; gen-
pervisor of assembling of exhibition,
udolph Schaeffer.
The general executive committee include
Arthur Bailache, president of the or-
tion, Mrs. A. P. Black, Mrs. Joseph
Mrs. Charles Felton, Mrs. John
ell, Mrs. Lorenzo Avenali, Mrs. Clara
gton, Miss Lucy Allyne, Mrs. LeRoy
, Miss Jean Boyd, Professor Alex-
Kaun, and Messrs. Edgar Walter,
Schnier, Nelson Pool, Worth
Albert Bender.
Architects on the general executive com-
are Messrs. Henry H. Gutterson,
Steilberg, Warren Perry, Ernest
Walter Ratcliffe, Irving Morrow
lbert Evers.
Saturday, February 9th in the Assembly
of the Women's City Club, Mr.
Steilberg will speak on "The Rela-
of the Creative Artist to the Ar-
te."
MEN'S CITY CLUB is presenting an
ique collection of dog portraits in
Joan A. Burke. On view in the
room on the fourth floor, 465 Post
Also announcing that Professor
nin H. Lehman of the University of
rnia will speak every Tuesday morn-
eleven on "Contemporary Litera-
Open to the public. An unusual
of importance will be an address by
andburg, famous poet and writer,
ry 18th at 8 p.m. The subject will
"raham Lincoln's Prairie Years."
, ELDER GALLERY, 239 Post Street
ounces the following program:
uary 1st to 16th, etchings exhibit by
h Fisher.
uary 2nd at 2:30, opera reading by
Anderson Patten. She will read
King's Henchman," composition of
t. Vincent Millay.
uary 5th at 2:30, Mrs. Hugh Brown
ad from the dramatic French play,
nknown Warrior," by Raynal.
day afternoon, February 9th, 2:30,
King Steele, F.R.G.S., will relate
nthronement of the Japanese Em-

day afternoon, February 16th at
Nancy Barr Mavity will compare

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Literature Sent on Request

Detective Stories and Real Life." Leo S. Levy will review her novel, "The Tule Marsh Murder."

Tuesday, February 19th, 2:30, Mrs. Laura Conwell Bias will read Channing Pollock's play, "Mr. Moneypenny." Mrs. Bias' readings are always marked by the complete mastery of her art.

Tuesday, February 12th, 2:30, Mrs. Guy S. Farrington will read Ferenc Molnar's satire "Olympia."

JOHN D. BARRY announces a series of ten Monday afternoon lectures titled, "Personalities, Books, Plays and Events in the News," February 4th to April 8th, from three to four o'clock, Fairmont Hotel.

ALICE SECKELS announces the following program:

February 1st, Aline Barrett Greenwood, "Current Reviews," 'Fairmont Hotel, 11 a.m.

February 5th, Red Sadowski, child pianist, Scottish Rite Hall, 8:20 p.m.

February 14th, Alice Barrett Greenwood, "Current Reviews."

WOMEN'S CITY CLUB AUDITORIUM, 11 a.m., and again in the Sorosis Club Hall at 8 p.m.

February 14th, John Langdon-Daview, "Has Marriage a Future?", Scottish Rite Hall, 8:20 p.m.

February 25th, Leo Ornstein, pianist and Harry Farbman, violinist, in joint recital at Alice Seckels' Matinee Musicale, Fairmont Hotel Gold Ballroom, 2:30 p.m.

February 26th, Roy Chapman Andrews, "New Discoveries in the Gobi Desert," motion pictures, Scottish Rite Hall, 8:20 p.m.

Juvenile Theatre, entertainment for children every Saturday, Women's City Club, 465 Post Street, 2:30 p.m.

PACIFIC MUSICAL SOCIETY announce their Junior Auxiliary will have a Valentine party February 9th, Fairmont Hotel, 2:30 p.m. The senior organization will hold its Birthday Party February 28th at the Fairmont Hotel. Program chairman, Mrs. Isabelle Arndt. Mrs. Grace Campbell, president.

PRO-MUSICA'S next concert will be February 12th, 8:30 p.m., Fairmont Hotel Gold Ballroom. "Le Roi David," will be given, Arthur Honegger, the composer, directing. Madame Andree Caurabourg Honegger, celebrated pianist, will present a group of piano numbers. "Le Roi David" will be given with orchestral accompaniment, a selected chorus led by the following: Madame Cobina Wright, soprano, Miss Nina Hager, contralto, Mr. Lawrence Strauss, tenor. Mrs. Ashton Potter is president.

PACIFIC SAENGERBUND, under the direction of Frederick G. Schiller will present a pop concert February 7th in the Civic Auditorium. Conductor Alfred Hertz of the San Francisco Symphony Orchestra has arranged a popular program of instrumental numbers. Reinald Werrenrath, the noted American baritone, will appear with the symphony orchestra in an air from "Heriodiade" and the Wagnerian "Wotan's Farewell and Fire Spell" from the "Walkure."

THE EAST-WEST GALLERY OF FINE ARTS will hang on February 1st drawings, monotypes and a few oils by Edward Hagedorn and paintings by Matthew Barnes.

GERALDINE FARRAR, assisted by Claude Gonvierre, pianist, will give her only concert this season in northern California at the Curran Theatre, Sunday, February 10th, at 2:30 p.m.

OAKLAND Forum has a busy month ahead, according to the calendar of events.

The program was inaugurated Monday, February 4, when William John Cooper, the new United States Commissioner of Education, was honor guest speaker at a luncheon in the ballroom of the Hotel Oakland. He spoke on the subject, "What Next California?" Willard E. Givens, superintendent of the Oakland public schools, presided at the meeting and Mrs. Givens acted as hostess.

Another important event will be the lecture on plant life, illustrated with 7000 feet of colored motion picture film, which Arthur C. Pillsbury will give Friday evening, February 15, in the Oakland Auditorium Theater, under auspices of the Oakland Forum. Mrs. Jessie Craig Lovell has been named chairman of arrangements for this lecture, which is titled "How Flowers Live and Die."

Lady Ann Grenfell, wife of Sir Wilfrid Grenfell, of Labrador fame, who comes to Oakland with her husband next month, will be honored with a tea which the Forum has scheduled for Wednesday, February 21, in the main dining room of the Hotel Oakland. Miss Margaret Matthew, secretary of the Oakland Y. W. C. A., will preside, and Mrs. Albert M. Meads of Berkeley will be hostess for this event.

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(Continued from Page 66)

ment, this unit is a fine epitome of the assistance which it is ...e League's function to supply and support. Look in any direction ...u will for opportunity to obey that impulse within you, which dema...s an outlet in kindliness and wise helpfulness, and you will find ...n avenue for your talents or your donations in this widespread org...ization of experts and highly intelligent groups of devoted wo...n and men.

The Christmas party on board the battleship Mississippi ... greatly enjoyed by fifty children from the most needy families ...f Wilmington and the Harbor City. Santa Claus presented e...h child with a complete outfit and besides each one received the ... of his or her choice and a big turkey dinner.

All this, many times the usual thing done in every large city ... some charitable society, is in the Assistance League made by ...e genius of its founder "twice blessed" in that it helps many a wea... pauper to find employment for the heart and soul. Many a ... mother bereft or absent from her loved ones finds here the ...- genial work to which she is accustomed and gains peace and ha...- ness in exchange for time and energy or the mere payment of a de...- ite sum that enables the poorest to have expert care.

The Annual Report of the Treasurer who has given so genero... of her splendid financial ability in this work where the hea... is needed as much as the heart, shows the property, the Day Nur...y (a beautiful building by William Lee Wollett,) the Commu...y House, and the property at 1363 N. St. Andrews Place, with ...ll the furnishings, totalling $127,152.12. An analysis of general ...- come and expense gives source of income designated as rent of ...e property to the different departments, Thrift Shop profit on s...s, and membership dues.

By aiding the different committees to expand their work, by se...- ing generous bundles of discarded clothes or furnishings to ...e Hollywood Thrift Shop, or treasures to the Treasure Chest ...n Flower Street, Los Angeles, members who have also contributed ...n dues and donations keep their interest in the work to the full ex...t of their talent, capacity, time and means.

It is marvelous to read that the Thrift Shop, organized to en...le the "extra" on "the lot" or the recipient of a new job to find ...t the right thing in costume or clothes, this storehouse made up ...f "all the things about the house that have ceased to be of use to ...e home owner," has not only supplied the purchaser with what ...e needed but has paid its way and made its contribution as a dep...t- ment of the Assistance League.

Better still is the report of the "Women's Exchange" Departm...t which was established to help others help themselves. Here tale...d people are advised properly as to what will sell to people who ...n afford the best in everything. Workshops are established in wh...h the worker may be "staked" with material in starting, and here, ...h many an expert in fine needlework or craftmanship may teach ...r needy sister how to earn a competency. Sales have amounted to ...r $6,000.00, and over $5,000.00 has been paid to consignors du...g 1928.

The Treasure Chest has been the headquarters of a group of yo...g society women who are feeling their way toward usefulness to t...ir community. Through their wide acquaintance and generous giv...g of time and talent the Dinner Dance, reported and illustrated in ...e January *Southland,* through the kindness of Curtis Photogra...ic Studio, cleared and handed to the League's treasurer nearly ... thousand dollars.

The main income producer, approved so thoroughly by those bi...- ness men of Los Angeles who give of their time and patience to ...e Community Chest, the Red Cross and the City welfare departme...s is the Film Location Bureau of the Assistance League.

An original idea of the President, shortly after her splendid org...- ization of the Red Cross Street in war time was no longer nee...d by our army overseas, this system of renting fine houses, gard...s, yachts, or sport fields to location directors of the best film studios ...s been the favorite method among our members for earning money ...r the cause of charity.

The report of the auditor of the books and records of the Film ation Bureau of the Assistance League of Southern California o the year ending December 31, 1928, shows a net profit of $1,338.50. Of this sum $8,381.59 was distributed to established ities other than the Assistance League and the League's share of $956.91 has been applied generously to the Day Nursery and to the d Samaritan work, to maintenance of the Community House and eased efficiency for the Bureau itself. The auditor considers this it unusually good for the year, which was not a flourishing one ng the film companies. He adds also that "the new manager had to build up new confidence with the studios and all the year's ness may be considered new accounts."

The fine relation between the film corporations and the League be interpreted by the following letter:

Paramount Famous Lasky Corporation, Paramount Pictures, lywood, California, January 21, 1929.

s. Hancock Banning,
W. Adams Street,
Angeles, California.

Dear Mrs. Banning:

Mrs. Turner of your organization called on me today for the pur- of obtaining some information regarding Motion Picture Loca- ics during the year 1928, in order to determine the condition of h Motion Picture Industry for that year over previous years.

Locations during the past year have been less frequent, partly l to 'Sound' preparation and limited equipment with which to e rd Sound and Dialogue.

We are looking forward to a very busy year, one in which many o tons will be used, subject of course to the delivery of Location nd Equipment.

I wish to take this opportunity to express to you and to the onnel of your organization, my appreciation and thanks for the nderful manner in which you have co-operated with the Para- nt Famous Lasky Corporation and myself during the past year.

With kindest regards and wishes for a busy New Year, I am,

"Very truly yours,
"Paramount Famous Lasky Corp.
(Signed) Fred W. Harris,
Location Director."

FWH:S

SOME NOTABLE BOOKS

(Continued from Page 50)

lderly female taking her place, in time wears out; and then comes N , young, comely and an instinctive home-maker. Whereupon, st goes in the jingle:

"Man is fire and woman is tow
The Devil, he comes and begins to blow."

The Devil might well be the most astonished of anyone, at what pened when he blew; likewise deeply elated, for life-long hopes v t up in the resulting conflagration. Mr. Freeman points no n al, deals with no social problem; in other words, he has no axe o grind other than to allow himself to be the rather placid medium h ugh whom a plausible and gripping story is unfolded to its e lers.

SINGER, DANCING-MIME AND CHILD

(Continued from Page 62)

birth, she began her career as a painter in Chicago. She has since c eved fame in New York and London in presentations entitled C positions in Dance Form, that are a sort of synthesis of the arts o painter, dancer, and mime. Her art is wordless. All is conveyed b gestures, movement, line, and color, with music accompanying. A ists such as Robert Henri and John Sloan ardently admire her, a the poet, Louis Untermeyer, has written eloquently of her art. S is described as sinister, macabre, and of a witty malice; and al as tender, pitiful, simple, and refreshing.—*J. K. Seneca.*

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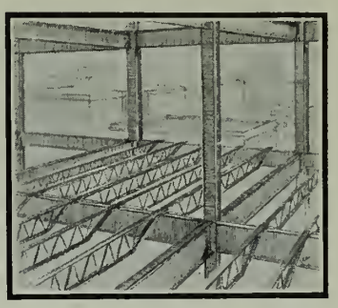

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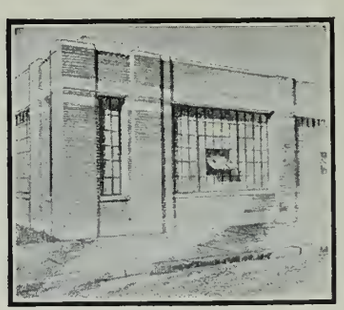

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2. To those outside of California who are thinking of moving here, and who may wish guidance through our pages, to the most reliable and suitable real estate firms and estate owners operating here.

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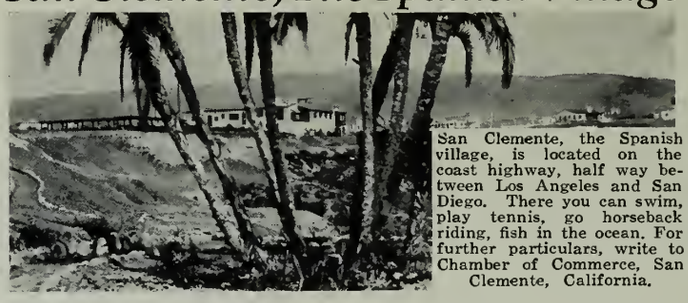

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THE "Architects League of Hollywood" desires to expr its best wishes for the success of the new publication in the chi tectural field, the "California Arts and Architecture," and to sur to its editor and publisher the heartiest co-operation of the L gue Its members feel that there is a decided field here on the Pacific Coast for a periodical of this character, which will appeal t the general public and visitors from the East as well as those d cti interested in architecture and building.

This being the initial appearance of the "Architects Leag of Hollywood" in the new magazine it is not amiss to give a short resume of the organization's history and aims. The league was formed in the latter part of 1925 and consists of Architects p cti ing in Hollywood and vicinity, and of engineers, artists, sculpto ar directors, draftsmen, etc., and representatives of manufacturer an industries closely allied with the architectural profession. It was founded with the object of obtaining a better co-operation be tween those interested in the architectural and structural industri to assist in activities of the district, to aid in the spread of the doctrine of good architecture, and by exhibitions and articles upon v ious phases of construction, etc., to arouse an interest and try to set forth for the general public the best and latest information in the fi l of architecture.

In the four years of the League's existence its activities have been many and varied. Three independent and one combined exhibition were entered into. A speakers bureau was inaugurated to carry lea to other organizations through talks by league members. Numerous manufacturing plants provided entertainment and an opportuni for the members to inspect the actual operations of manufacture.

The most important activity during the last year has bee th carrying on of a national questionnaire campaign as to the actua cost to the architect of preparing plans and specifications on all pe of buildings. This data, which consists of a compilation of inf ma tive matter from architects all over the United States and some from outside its boundaries, has been edited by a committee of l gue members and will appear serially in the periodical "Pencil Points" beginning probably with the May or June issue. Two prelimi nar booklets on the subject were published and widely commented po and sought after. They are now out of print.

Proposed activities for the present year are, an extensive cam ign on unit cost of actual construction and continuation of the spec cen and publicity bureaus.

Regular meetings of the organization are held each Wednesda noon at the "Mary Helen Tea Room" in Hollywood. We wel om any visitors who may be interested in our work.

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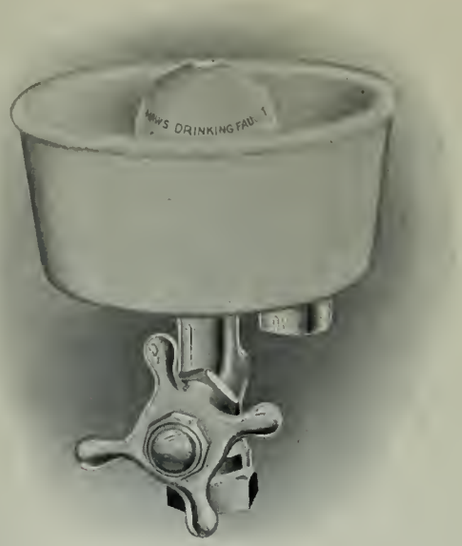

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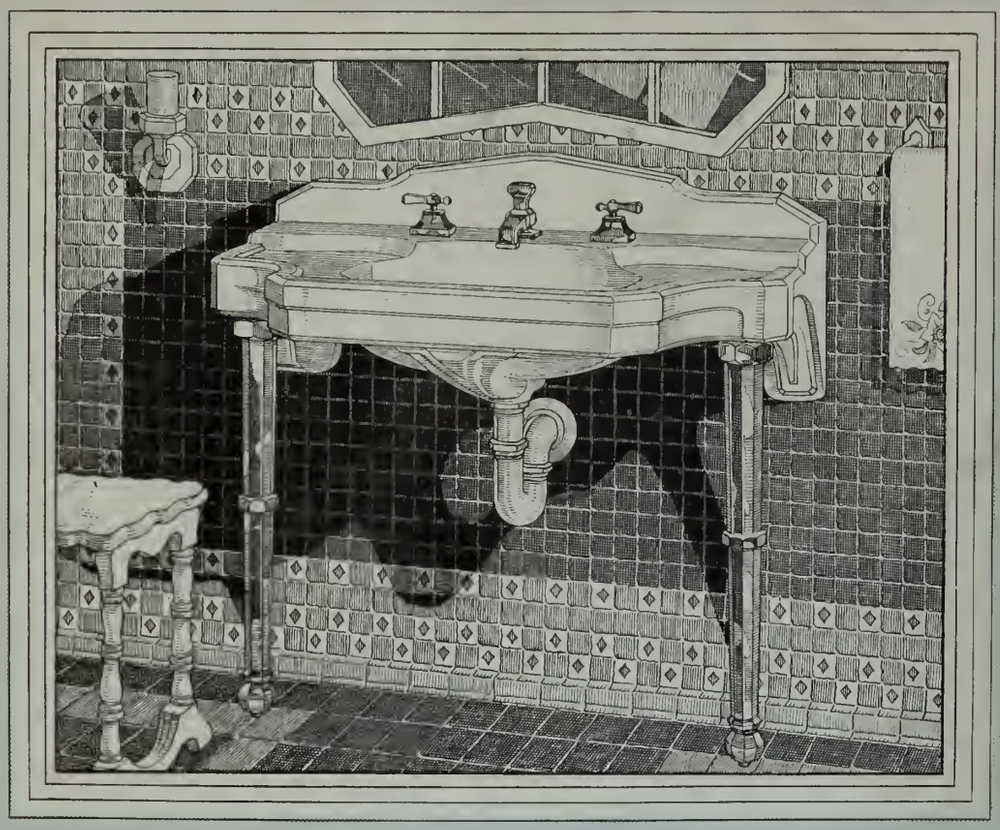

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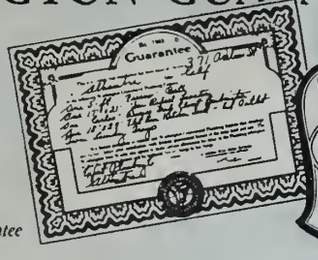

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July 1929

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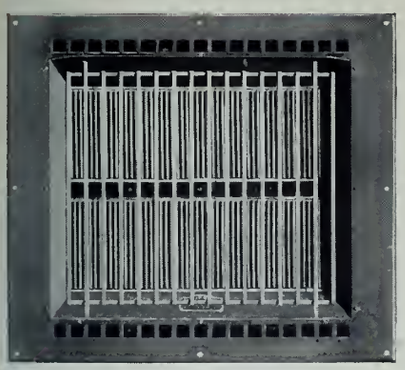

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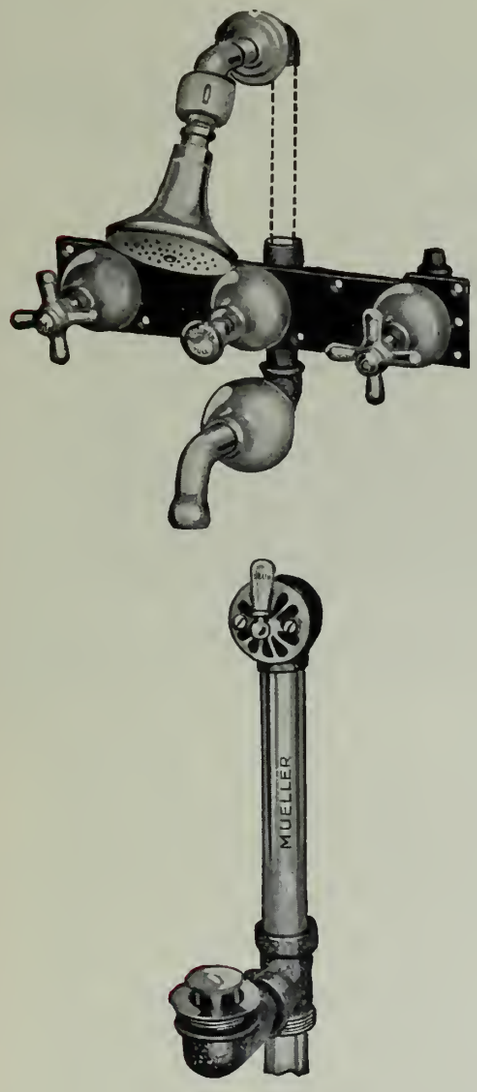

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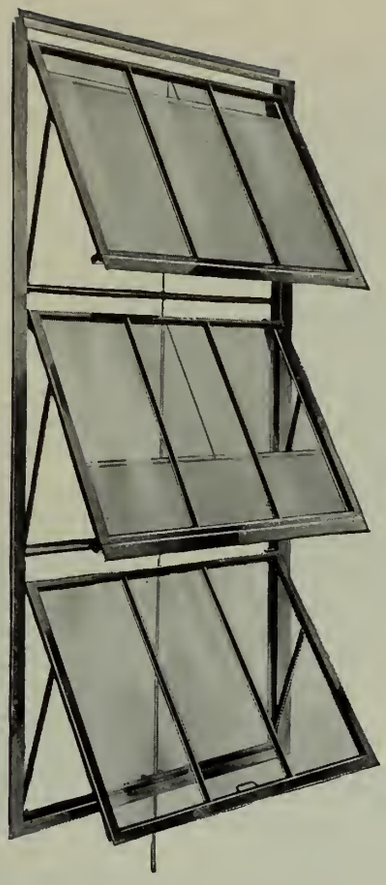

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JARDINIERES made of tin *or tole* and decorated were very much in fashion at the end of the 18th century and early 19th century both in England and France. They were intended for the interiors rather than the exteriors, but we in Southern California with our mild and sunny climate, are able to consider these things as suitable decorations for our loggias and patios and conform to varying styles of architecture.

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IN the British Museum is an old Chinese pottery which may fairly claim a place among the world's masterpieces of art—a figure of a Lohan, or apostle of Buddha, ascribed to the T'ang period (618-906 A.D.). Its simplicity and grandeur make a direct and irresistable appeal. It impresses the beholder with its extraordinary dignity, its expressive features, its graceful lines, its "life movement," the keynote of T'ang art, which applies equally to life in motion and life in repose.

A remarkably faithful reproduction of this masterpiece (in a reduced size) may be seen in the William D. McCann galleries. The colors of the glaze are very lovely. Flesh tones, which were probably a warm white originally, have now a brownish tone, with eyes colored black and the hair green. The drapery consists of a leaf green robe tied with a thin yellow sash, over which is an outer robe of brownish yellow partitioned by broad green-edged bands, ornamented with white blossom designs in a yellow ground. The sides of the stand, green with touches of white and yellow, are cut in an open pattern suggesting rock with mossy patches.

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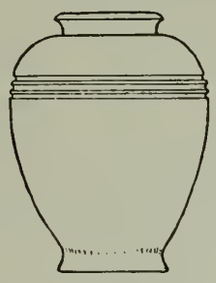

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THE CALENDAR

Music ~ Art ~ Clubs ~ Sports ~ Announcements

ANNOUNCEMENTS

SAN DIEGO, CALIFORNIA, celebrates this month the 160th anniversary of its discovery. On the 16th of July, 1769, the ground of Presidio Hill was consecrated to the glory of God and the King of Spain, and San Diego was born. Now the San Diego Historical Society commemorates this natal day, July 16, with a fitting celebration. A special feature is the dedication of Presidio Hill as a perpetual historic park. The thirty acres of this park include the site of the first Presidio and Mission, and Fort Stockton, a landmark of the Mexican war. The dedication also includes a building, in the style of the best of the old Missions, as a monument to the founder of the California Missions, Junipero Serra. This building, with the land, is the gift of Mr. George W. Marston to his city. Picturesque historical pageantry precedes the formal dedication.

MILLS COLLEGE, California, announces the Summer School of Music, Drama and Art, July to August 9. The Department of Drama is under the direction of Samuel J. Hume, and "The Quest," a masque by Sidney Coe Howard, is one of two large productions to be given by the drama students.

DRAMA LEAGUE, Pasadena, California, again sponsors a series of outdoor community dances at Tournament Park for the benefit of the younger people during the vacation season, on Friday nights, two tennis courts are used, possibly a third, and an eight piece orchestra furnishes the music. The admission prices are nominal. A group of representative Pasadena men and women act as chaperons at each dance. Mrs. John P. Buwalda is the general chairman in charge of the affairs.

PILGRIMAGE PLAY, Hollywood, California, announces the tenth annual opening for July 15, in its own theater in the Hollywood hills. This production is not a pageant, nor a pageant-play but is a drama of the purest type. The action includes several hundred people in groupings and processions and extends over several hills, from bottom to top.

CALIFORNIA RODEO is scheduled, July 17-21, at Salinas, California.

SAN GABRIEL VALLEY JUNIOR TENNIS TOURNAMENT is held at San Marino, California, July 1 to 4, using the local courts and those at Hotel Huntington, sponsored by the San Marino Playground Commission.

PACIFIC BEACH, California, holds a Flower Show, in the manner of a Fiesta, July 4. Kate O. Sessions shows her aloe collection, selected succulents, and rare or new plants.

COLUMBIA UNIVERSITY summer sessions include specially planned courses in architecture, designed to bring students into intimate contact with different types of buildings that they may utilize this experience in their work. The course opens July 8 and continues for six weeks.

ANNUAL A. B. SPRECKEL'S CUP TOURNAMENT is the event in golf circles for August, and will be held at the Coronado Country Club, Coronado Beach, California, August 19 to 24.

SERRA PILGRIMAGE, one of the great Fiestas of the north, will be held at Monterey, California, August 15 to 18. The pilgrimage is made to the shrine of Father Junipero Serra, who died and was buried at Carmel in August, 1784, and Carmel Mission on El Camino Real, in the hills near Monterey Bay, is the end of the Pilgrimage.

GRAPHIC ARTS LIBRARY, Printing Center Building, Los Angeles, California, is organized to supply information about the allied crafts, photography and cinematography. The library occupies the eleventh and twelfth floors arranged in small rooms or alcoves for the distribution of the different subjects. In the alcove devoted to architecture may be found books on architecture, landscape work, and city beautification.

THE JUNIOR LEAGUE of Pasadena, California, held the annual meeting for the election of officers last month, which resulted as follows: Mrs. Leet Bissell, president; Mrs. William Hale, vice-president; Mrs. Alfred Thomas, treasurer; Miss Tirzah Gates, recording secretary; Miss Janet Cristy, corresponding secretary.

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national championship tournament,
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range is on Hope Ranch Polo
The Ventura Archers are membe
the National Archery Associatio
are the three clubs of Santa Ba
and the two clubs of Montecito.

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tion every afternoon except Sat
and Sunday.

COLLEGE OF THE PACIFIC, Sto
California, opened the summer s
in June and will close August 2.
new feature introduced this year i
Spanish Language School.

CARNEGIE INSTITUTE OF TEC
LOGY, Pittsburgh, opened the tw
summer session, June 28, and
August 9, in fine and applied
Courses in Architecture will cor
to July 26. This intensive six w
course includes Architectural D
Outdoor Sketching, Descriptive
metry, Shades and Shadows, Pe
tive, and Trigonometry.

THE DONALDSONS announce that
usual summer class will be held
year in Portland, Oregon. The Po
class is made possible by the co-o
tion of the Portland Arts and
Society and the generous hospitali
Mrs. Lee Hoffman of Portland.
classes will be held at the bea
country estate of Mrs. Hoffman, Ju
to August 3. In addition to the r
color theory and design class, ther
be classes in metal work and stit

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arships to art students for the
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months in full time classes. Thes
clude two scholarships to high
students and one to an advance
student.

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Hollywood, California, holds open
um every Monday evening at 8:
which the general public is invite

BROWNING SOCIETY OF PASAD
California, at the annual business
ing elected Mrs. W. Paul Lo
president for the second year; the
officers elected are: Mrs. H. H.
with, vice-president; Mrs. Asa
koop, second vice-president; Miss
garet Maule, recording secretary;
Mary Agnes Gleim and Miss Mari
Harris, publicity secretaries; Miss
W. Pitman, treasurer; Miss Bert
Yeaton, auditor; Mrs. George P.
ton, librarian and curator.

ALLIANCE FRANCAISE DE P
DENA held the last meeting of the
last month and elected officers f
coming year as follows: Mrs.
Badgley, president; Mrs. Walter W
first vice-president; Albert B. Ru
second vice-president; Mrs. Miles
bard, secretary; and Thomas G. W
treasurer.

LOS ANGELES COUNTY PLAYGR
comes into its own with the su
days and the closing of school. A
delightful recreation spot is only n
seven miles from Los Angeles it m
made the locale of a day's picnic
more adventurous souls, a we
stay or even longer. The moto
is of particular interest as the
offered a choice of routes, one vi
Bernardino and Cajon Pass and a
by Mint Canyon to Palmdale. A
majority of motorists know, San
nardino may be reached by way
Valley Boulevard, or the Foothill
yard or Highland Avenue, then
ing San Bernardino via Mount V
Avenue, a paved road leads throu
towering walls of Cajon Canyon,
Camp Cajon to a good graveled
way, through Lone Pine Canyon
camp. Wrightwood is a popula
sort on this route. The Playg
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(*Continued on Page 56*)

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Editor's Note Book

IT IS rather a strange thing that so many people have no clear understanding of the services a real architect performs. In spite of the records of history, of the centuries through which architects have exercised their craft, extending back even beyond the beginnings of civilization, still the word "architect" conveys various ideas—to some, of a sort of an artist; to others, of a building contractor; there are even those who suppose him a retailer of stock plans (at bargain prices).

He is often—perhaps usually—omitted from the list of professions, although his profession is the oldest in the world, antedating medicine or law or even theology. Yet he is not classed as a business man. He roams in a vague no-man's land, not exactly an outcast, but viewed with indifference, with occasional mild curiosity.

Exaggerated hyperbole, you will say. But if all this is not literally true, it is, nevertheless, a fact ,that those instances—fortunately they are rapidly increasing—where the architect's true functions have been understood and his services fully utilized, mark the progress of civilization, both in the concrete and in the abstract.

The architect, though almost the least advertised man of today, is yet indispensable; without his vision and genius, added to his training and experience, where, indeed, would be the evidences of our vaunted civilization?

Without vision the people perish; with water, the desert blooms like a rose.

WHILE flying is one of the most enjoyable and thrilling sports(it can certainly be ranked above all other sports) it is now, in all parts of the world, but very specially in California, no longer confined to the sporting and military phases. In many parts of the state the air seems never quiet, in good weather—and of course it is unnecessary to add that there is good weather almost all the year in California. (Although even an editor has been known to exaggerate, the statistics of the Government weather bureau are warm facts.)

The developments of airports and regular air transportation all over the state have not lessened, however, the sporting features of flying. Far from it. With all these improved facilities has come a great increase in the number of privately owned airplanes, which can now avail themselves of good landing fields and hangar space and mechanical service much as automobiles depend upon public garages and parking stations; very much more so in fact, since few individuals can afford the space and maintenance of private landing fields.

Flying, therefore, is beginning to take its place as one of the features of life in California, that abundant and varied life which "California Arts and Architecture" desires to portray. Accordingly, we shall hope to show "High Lights" of California aviation from time to time, in a way that may be interesting to our readers. We confess, editorially, to an interest that amounts to enthusiasm. And have our readers seen that newest and handsomest aviation journal, the "Sportsman Pilot?"

IN his recent recapitulation of progress, "The World Does More," Booth Tarkington comments on the belief of every period that in matters of taste, at least, it alone has come to perfection. "I wondered if some day, not far in the future, these fanciful new houses, so charming now to the owners, the architects, the builders and the decorators, and undeniably excellent in pictorial composition, wouldn't in their turn, appear to be as funny and as 'bad taste' as the preposterous 'Queen Anne' cottages and jigsaw work and decorated cat-tails seem to us now."

BUT Mr. Tarkington answers his own query when he goes on to speak of the new War Memorial in his town—"a vast and solemn shape that rose into the highest reaches of light * * * The monument was of modern design; something original and powerful had been added to a majestic old thought that at its base was Greek; and here, I felt, the design had done what an enlightened new age might do. For every new age has at its disposal everything that was fine in all past ages, and its greatness depends upon how well it recognizes and preserves and brings to the aid of its own enlightenment whatever worthy and true things the dead have left on earth behind them."

THE present age is immeasurably far beyond all previous eras in its command of the world's treasures. We have no excuse for "poor taste" when we do not even have to visit the old world; its masterpieces are brought to our doors.

We are immensely pleased with the variety of material we offer our readers this month. It is not an easy matter to select material for the monthly issues of California Arts & Architecture. As the magazine becomes better known photographs and articles come to us in countless numbers.

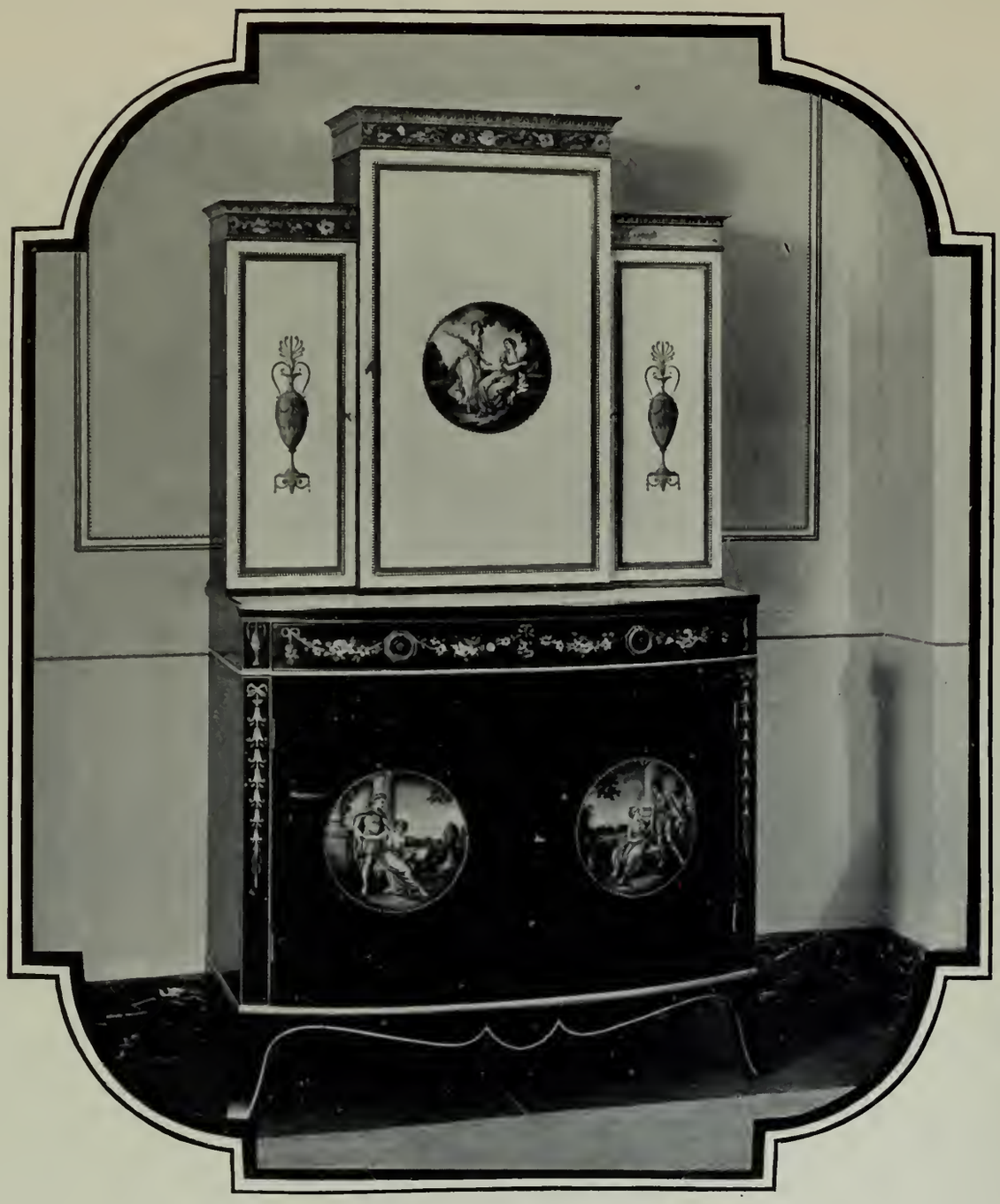
You will be delighted with Mark Daniels' article, in this number, on "The Unique Charm of Africa." Mr. Daniels' work in literature, the drama, music, landscape architecture and architecture has been recognized as important contributions both to the arts in this country and abroad. He was at one time Assistant to the Secretary of the Interior and Landscape Architect in charge of the United States National Parks. Outstanding among his city planning and residence park work are St. Francis Wood and Forest Hill in San Francisco; the Riviera, Bel-Air, Miramar Estates and Huntington Palisades in Los Angeles.

Mr. Daniels is preparing another article which we hope to publish in the very near future.

In this issue we again have the pleasure of introducing to our readers, Mr. Irving Morrow, architect of San Francisco. Like Mr. Daniels, he is well qualified to write on a number of subjects, and this month he writes about "New Dresses for Old Operas" as exemplified by the work of Simeon Pelenc.

The house of Charles and Kathleen Norris at Palo Alto, designed by Architect Birge M. Clark and illustrated in this issue, received the Honor Award of Class C (Dwellings of twelve rooms and over) by the Northern California Chapter, American Institute of Architects. In Class A (Dwellings of six rooms and under) the residence of Ray Willson at Oakland, designed by Architect Frederick H. Reimers won the Honor Award.

The contents for August will be varied and interesting and will include illustrations of the recent work of Architects A. J. Schroeder, Lee Fuller, C. W. McCall; interior views of the John Magee residence, by Architect George Washington Smith; and the regular features.



Reminiscent of the classic beauty of old London drawing rooms, created by the Brothers Adam for the picturesque life of the eighteenth century, is a painted cabinet with decorations from the delicate brush of Angelica Kauffmann. The body of the cabinet is black and the door panels a rich ivory, relieved by figure and flower decoration in naturalistic colors. The original is from a famous English collection.

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Egypt, steeped in mystery and intrigue, has held human interest for century after century, and in this sketch John Ramm shows one of the reasons. Sharp contrasts invoke imagery, and here the graceful detail against the heavy mass leads the imagination on and through the narrow street, to what?

On the road to the Garden of Allah there are no tempting bits of grass to distract an otherwise thoughtful camel from the absorbing problem of avoiding haphazard ditches

THE UNIQUE CHARM OF NORTH AFRICA

Climate and Landscape Remind a Californian of Home

By MARK DANIELS

IT IS very difficult to shift your gaze from a mangled corpse by the roadside to the delicate beauty of the pale crocus blooming at its feet. Most strangers cannot turn from the fly-covered strings of meat in the souks of Tunis, Constantine, Alger or Biskra long enough to catch the beauty of tracery on the tower walls of the mosque that casts its purple shadow athwart the crooked, narrow streets below. It is a form of hypnotism that must be resisted. There are those who do not enjoy a growing rose because they cannot take their minds from the fertilizer that feeds it, and it might not be going too far to say that some persons carry this cursed habit into their consideration of personal attributes and motives.

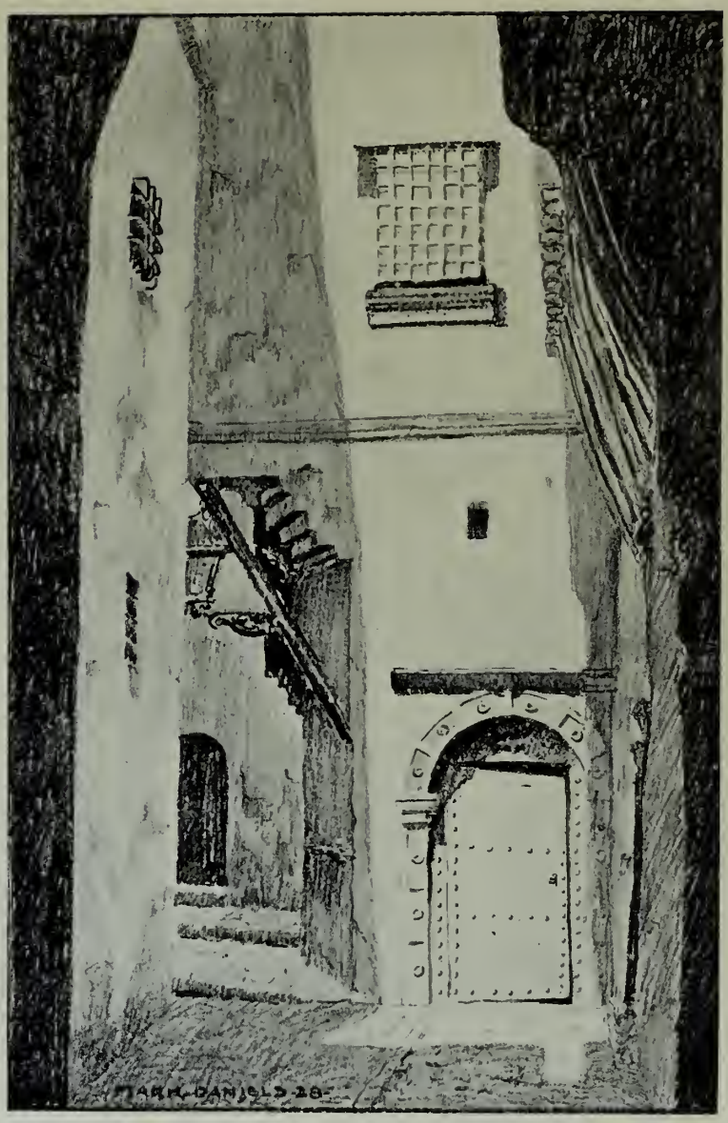
To see Tunis, or for that matter, any of the larger towns of Tunisia and Algeria, it is necessary to approach them in a spirit of tolerance, a feat that the average American finds difficult of accomplishment. The souks, or shops, are often mere niches in in the wall of a street that can be spanned, in places, by a man's outstretched arms. It is best to visit them while suffering from a cold in the head and yet, if you do, you may miss the treat of sampling the wares of those few merchants who sell the pure flower oils and attars that are not held in alcohol. Gas masks have been recommended, but I believe one could become inured to hanging if he could but hang long enough.

Not all of the streets of the Arab quarters are odoriferous. On the contrary, some of them are clean, picturesque, and replete with architectural surprises. An overhanging bay, corbeled with natural timbers, will cast fantastic black shadows across the arched entrance to a domicile whose richly carved pilasters and spandrels may date back to days of Roman glory. It is this contrast between ancient and modern, primitive and classical, crude and refined, that constitutes the great fascination of these squirming, zig-zag alleys that go by the name of streets in north Africa.

Perhaps the custom of the veiled face is not remotely connected with the odours in the best known streets of souks. Sketching is done under difficulties, with one hand always busy with a handkerchief

"History repeats itself, historians repeat each other," said some one. God forbid! on humanitarian grounds, in both instances. If there is any doubt of history's guilt on this charge, the story of North Africa should dispel it. Anatole France's "Penguin Island" has been enacted twice over on these shores of the Mediterranean. From the Twelfth Century, or thereabout, before Christ, when the Phoenicians settled on the coast of Africa to develop, later, the powerful state around Carthage, history has been repeating itself in the land of the Berbers and Twaregs.

Rise and decline, ad nauseum, rolled in waves over the fertile territory. Pagan Rome made of it the grainery of Europe. Then a decline. Constantine of Christian Rome left his monuments beside those of her predecessors. Then the Vandals, with only one Genseric, gave way to the Byzantines, and the Moslem Arabs all but succeeded in doing a great work. Followed a period of crumbling, culminating in the two or more centuries of piracy established on the methods of the Barbarossa brothers, who made the Barbary coast a word to conjure by. Finally in the early nineteenth century, the land began to settle into those stinking depths everywhere to be found where so-called civilization takes a hand in the modeling of a virile race. Each of these waves left its monuments, its imprints. So you may find



All tourists are conducted to this scene, favorite of the picture post card fan. Sketching there among jostling Arabs is as difficult as synchronously patting the head and rubbing the stomach

for the person inside, leaving the exterior as a purely secondary consideration. Not that the exterior is neglected. Quite the contrary. But it is strictly an expression of the plan, adorned with restraint and set in a garden whose vistas and fountains are again arranged for the delection of the dwellers in the house. What a blessing it would be to find in America more houses planned in this manner.

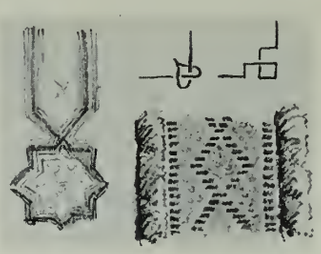
With the various ranges of the Atlas Mountains paralleling the coast from Tunis to Fez, the variety in architecture and gardens that has resulted from historical repetition is multiplied by topographical differences. From Tunis to Constantine the motor roads cross this range, traversing broad, high valleys and vast plateaus. Thence to Biskra, on the edge of the Sahara, the highway threads down through valleys and canyons yielding at last the first glimpse of the great desert at El Kantarafi, the gateway to the sands. Along the route monuments of successive conquerors stand stark against the blazing sky.

With its latitude, altitudes and low rainfall, the climate of the whole district on the northern slopes of the Atlas range is all but identical with that of Southern California in the vicinity of Los Angeles. It makes you feel as if you would call up the club and reserve a table for two, to see growing, along the road, such old friends as cactus (introduced from the United

a Moorish house with a Byzantine arch framing a Romanesque doorway, marked by pure Corinthian columns. It is an architectural goulash.

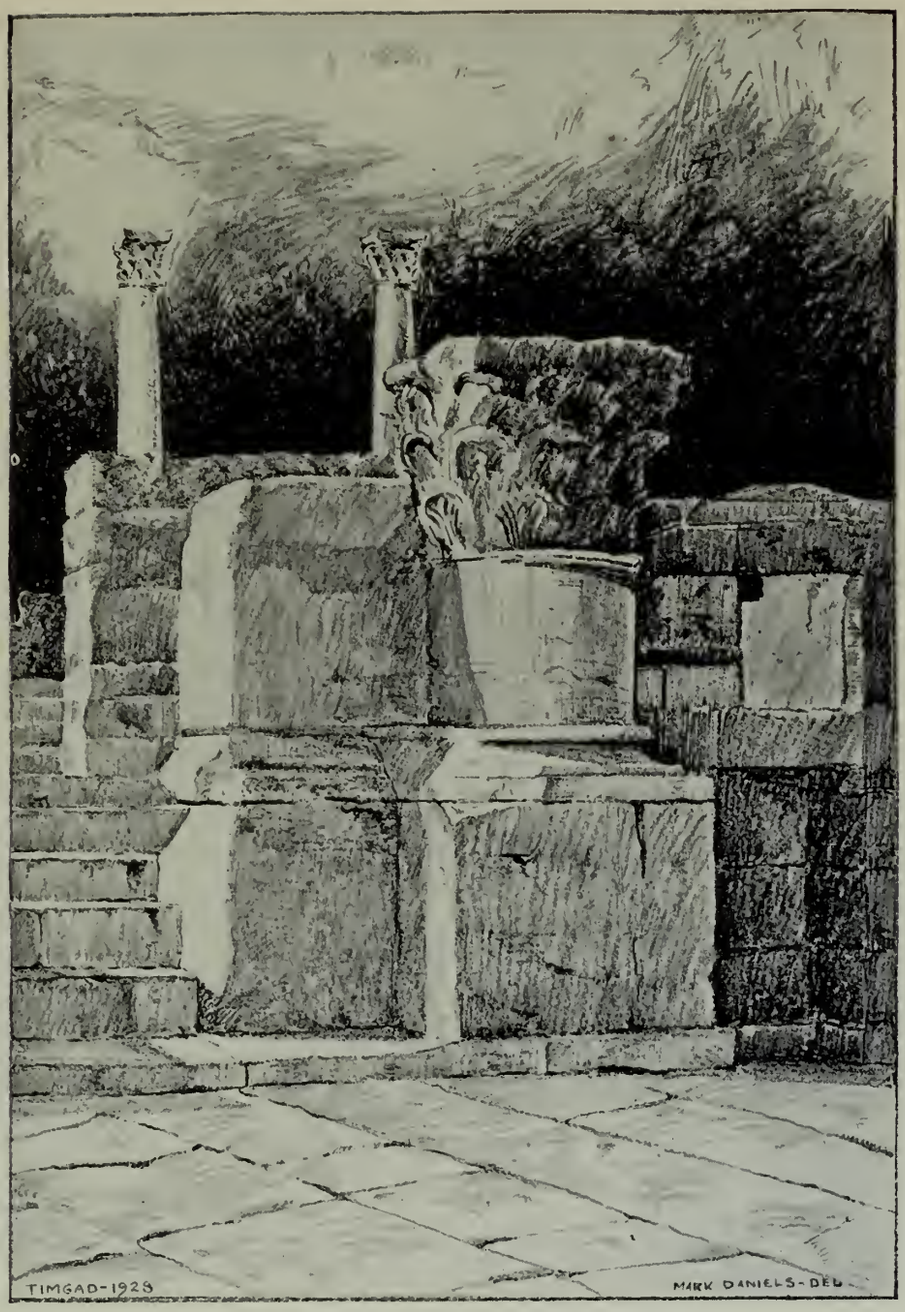
But one thing they have learned. Here, at last, may be found houses and palaces designed and built solely for the comfort and enjoyment of the occupants. Whether these people once had the conception so prevalent in the United States, that a house is an object built for the pleasure of the passing observer, I do not know. Certain it is, however, that the house is planned

Watch towers in the oasis now catch the first rays of the friendly dawn that calls to morning prayer



States, by the way), cypress, live oak, honeysuckle, palms and broom. Much of the plant material used here moreover, has been introduced from Algeria, such as the oleander, heather, jasmine, heliotrope, polygala, teucreum, cork oak, date palm and myosotis, so that it looks very much like home.

To the lover of antiquity, nothing in Algeria is so impressive as the ruins of the Roman cities that spot the open plains. The first of importance on the road from Tunis to Constantine is Dougga, some



Roman emperors have trod these streets and steps, and the wheels of chariots, on their way across the desert to distant Rome, have worn deep ruts in the everlasting stone

twelve or fifteen miles from Teboursouk, a town whose name is printed in type that belies its size. Dougga dates from the second century B.C., but presents no ruins of interest earlier than the Roman monuments of the second century A.D. Of these the Capitol is the best preserved.

From Teboursouk the best road threads passes and crosses valleys through Souk El Arba, Souk Ahras and Guelma, rural Arabian villages not of the desert type, where food is only fit for the pigs that a Mussulman will not touch.

Constantine calls for the historian. It is a city of ninety thousand souls of every creed and color. Canyons, bridges modern and Roman, churches, mosques, hovels, department stores, souks, a public park, modern hotels, goats, Arabs, Jews and Soudanese. The Arab quarter, with its steep alleys, develops many picturesque angles.

From Constantine south the character changes rapidly until the desert bursts on the view through the palisaded gorge at El Kantara. Here is the first oasis on the way to Biskra. Houses are almost exclusively of adobe, much in the manner of the Mexican peon.

Biskra is the next, and greater, oasis. It is more like a Mexican border town with a mosque in its middle. But it is on the desert and has been written about by Robert Hichens, who spent so much time there in the Garden of Allah. And so, it is famous. The camel races, the public market and the old Arab section are full of character. Camel-back is the best way to see Biskra, for the added height gives views over walls into gardens otherwise shut to the tourist view. To me no part of Biskra was so lovely as the narrow walled streets in the Arab section.

To avoid back tracking, it is best to go to Alger via Bu Saada. Here is an oasis spun of dreams. One side of the stream that winds through the date palms is walled. Over this wall, festooned with vines, nod the tops of tropical shrubs mingled with the swaying, slender trunks of palms. It is small wonder that Dinet, thirty years ago, chose Bu Saada for the place where he was to execute his immortal paintings.

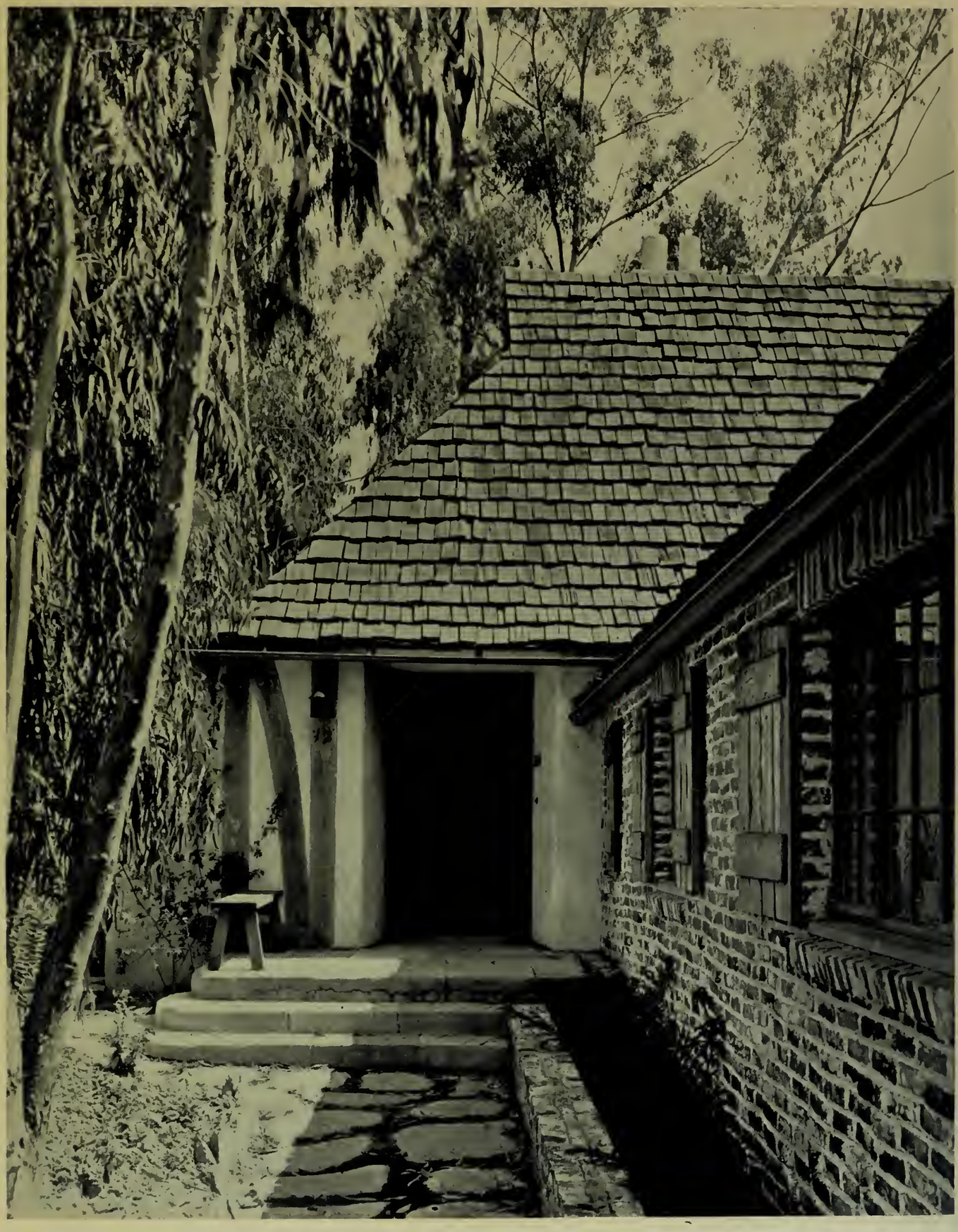
With the memory of beautiful Bu Saada undimmed, the long road to Alger glides by unnoticed.

No city on this African coast is better situated than Alger. The business quarter lies on the more level land fronting the Marina and harbor. The residences climb

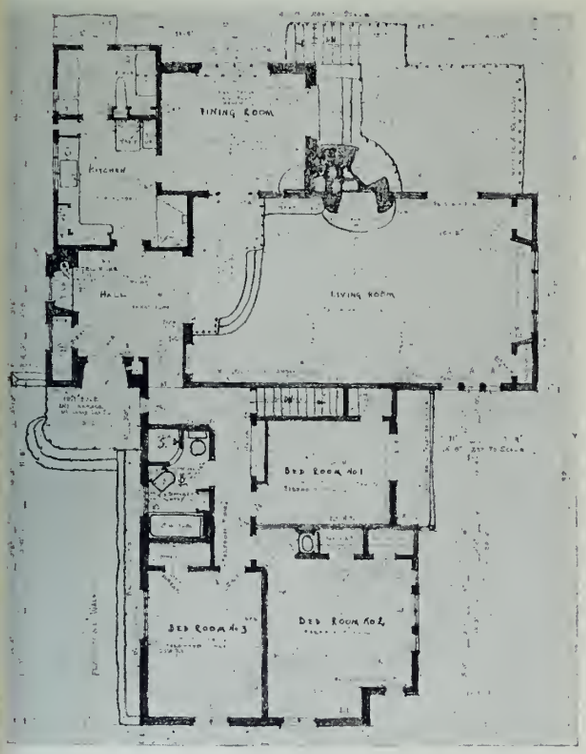
(Continued on Page 72)

Photographs by Waters and Hainlin

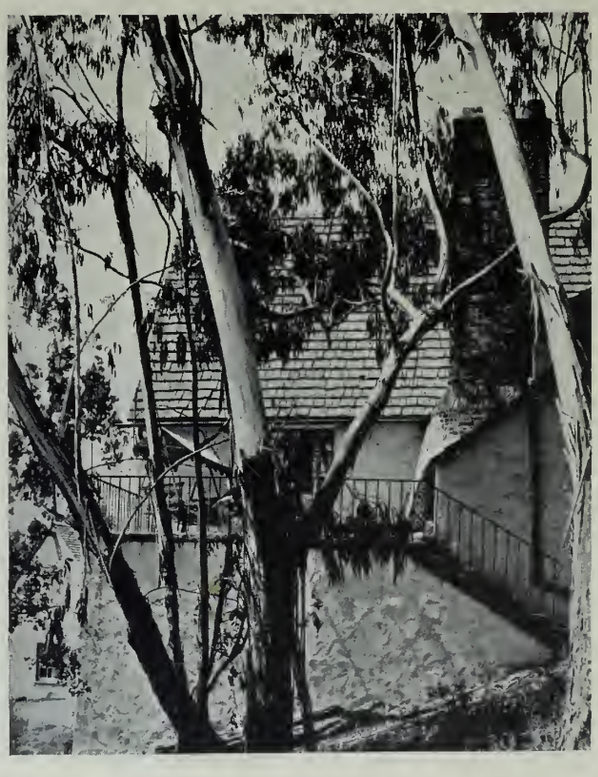
The house of Mr. and Mrs. D. Whitman, in Oakland, California, was designed by Frederick H. Reimers, A. I. A., to suit its site, an irregular hill covered with tall, slender eucalyptus trees. Its steep pitched roofs and the picturesque combination of several different materials are motifs in consistent scheme. The propriety of a straight, formal hedge may be questioned in this instance



In this view of the entrance detail for Mr. and Mrs. Whitman's home, notice the harmonious way in which the different materials have been blended by the architect, Frederick H. Reimers. The rough texture of brick wall, roof shakes, flagstones, stucco and half-timber, plank shutters, are all appropriate and pleasing. Note the unusual low wall or high curb which defines the fern bed.



The contour of Mr. Whitman's lot can be visualized by studying the floor plan and the small view of the rear terrace, whose out-door fireplace is almost concealed by a sloping buttress. Above, the charm of the high-raftered living room is evident, sufficiently informal to be consistent with the exterior, and yet with a sense of balance and dignity. Frederick H. Reimers, architect



Herbert and Maria Ridelstein, whose batik tapestries for the Phoenix Biltmore were shown in the April California Arts & Architecture, have executed a series of relief-dolls for the decoration of screen panels, which are unique and charming, suggestive of the wax miniature portraits which were in vogue up to the end of the 18th Century. Heads and hands are made of a "Yesso" composition; costumes of silk, velvet, fur, wool, leather, felt, metal; producing a realistic effect of historic figures accurate in pose, costume, character

While these figures show the fashions of the past centuries in authentic detail, they are not mere clothing dummies. It required the touch of an artist to portray the types of the various periods and to blend colors and fabrics into ensembles that are both harmonious and historic, with a note of playfulness that just avoids caricature. Below are shown a Landsquenet, Mercenary Soldier of the 16th Century, wearing leather jacket, collar of mail, slashed felt with linings of gay silks; and a Burgundian Lady with hcunin head-dress, richly dressed in brocades and velvet and fur in the bright colors of the time

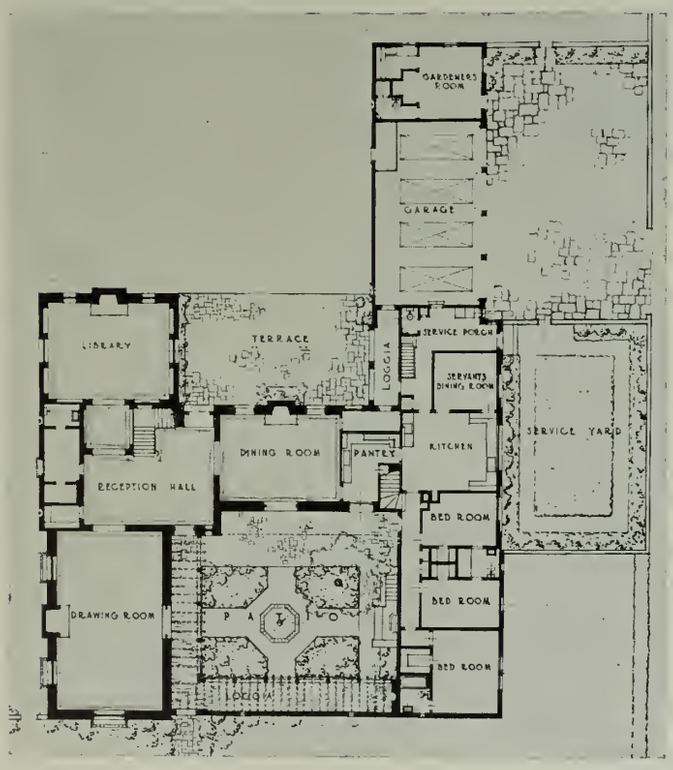
Left—A soldier of Washington's day, wearing white uniform with red facings, steel cuirass, a pigtail wig

Right—A lady of the court of Louis 16th dressed for a fete in dainty pastel shades of silk; white wig in its most extreme form; the red circles painted on the cheeks denoting a member of the royal entourage

Above—Burgundian nobleman of the 15th Century, with characteristic caul and long pointed shoes

Left and right—Two figures of the French Revolution, the rebound from tyrannic court fashions; simple materials, market-women's bonnets, neck-kerchiefs, natural hair in some disorder to emphasize neglect of etiquette; the so-called "Incroyable" fashion, but still with affected manners, not to be changed so easily as dress

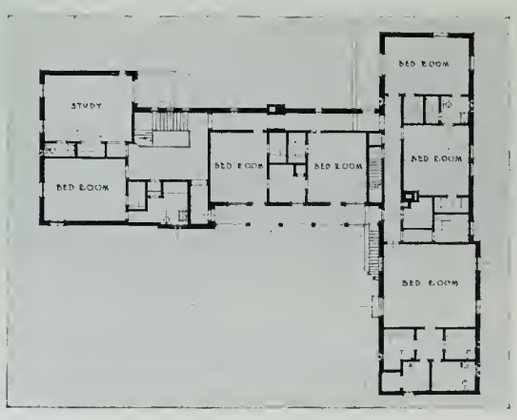
Won Honor Award, Section 1, Class C, Dwelling of Twelve Rooms and Over. Northern California Chapter, A. I. A.



For Charles G. Norris and his wife, Kathleen Norris a true Californian home has been designed in Palo Alto by Birge M. Clark, A.I.A. A spacious lawn, shaded by fine old oaks, separates it from the street; the principal rooms open both to the high-walled patio and to the outer gardens. Against the service wing wall an outside stairway gives direct access to the upper story balcony. The various heights of roof, the expanse of cool stucco wall, make up a pleasing composition which is carefully placed in regard to the surrounding trees. One would expect some such homelike abode for a couple who have glorified the American home so successfully as have the Norrises in their writings.

Photographs by Crandall.

Above is shown the outer entrance gate to the principal patio, in the home of Charles G. Norris and Kathleen Norris at Palo Alto; the planting is effective against the white stucco wall. Below are given the second floor plan and a glimpse into the library-dining room terrace and loggia connecting the garage directly to the house.



The living room in the home of Charles G. Norris and Kathleen Norris, at Palo Alto, is spacious, simple, dignified, occupying a one-story wing between patio and garden. The stone fireplace is of good scale, and has the family coats-of-arms carved on its frieze. A room intended for comfort and friendliness. Birge M. Clark, A.I.A., architect.

A feature unusually attractive, if no longer unique, in the home of Mr. and Mrs. Charles G. Norris at Palo Alto, is the flying stairway from patio to second story balcony; the tile wall-fountain panel, iron balcony with tile floor panels, and wide tile landing make an interesting axis feature. The treatment of the high, recessed pantry window is noteworthy. Birge M. Clark, architect.

The main patio and the iron and glass doors from the living room to the verandah running around two sides of the patio; the door to entrance hall can be seen in the center of the view above, and the large French windows to the dining room. This patio, with its varied tiling, fountains, flower beds, and the great tree spreading over, is clearly the heart of the home... The residence of Mr. and Mrs. Charles G. Norris, Palo Alto, Birge M. Clark, architect.

Another view of the patio in the Charles G. Norris residence at Palo Alto designed by Birge M. Clark. Over the tiled wall fountain on the landing of the outside stairway, a balcony with French sash looks from the owner's suite; under the curving soffitt of the stairs is a door giving access to the kitchen quarters, making service quick and easy for luncheon or tea or what-will-you, in the cool shade of the patio.

The forecourt, Palace of the Legion of Honor, San Francisco. The large relief by Henry Hering is from the Michigan Avenue Bridge, Chicago

THE MIRACLE WHICH IS SCULPTURE

An Essay Upon the Sculptor's Difficulties and Triumphs

By HAROLD SCHWARTZ, *City Art Commissioner of Los Angeles*

ROGER FRY, eminent critic, painter and writer, in a recent book made a statement to the effect that the highest achievement possible for a human being is to create a work of art in sculpture. There are many, of course, who will dispute this statement; but that the creation of a sculptural masterpiece is an important and difficult attainment is beyond question by those who have given serious thought to the medium. One needs only to tour the galleries of the world to be poignantly aware of the scarcity of great sculptural works in comparison to the number of important paintings. One needs only to review the history of Art to realize that the names of great sculptors are far outnumbered by artists working in other media. In the United States, the graphic artists outnumber those working in the plastic medium about twenty to one.

The limitations and difficulties of sculpture are not excuses for lack of artistic merit, and are not offered as such, but are only presented in order that greater appreciation be given the sculptor when he has surmounted them, bringing forth an epic in stone or bronze. In order that you may analyze the problems which confront the artist, let us compare the work of the painter with that of the sculptor. A painter in choosing his subject matter may paint anything his eye can see or his brain imagine. He may paint a bird on the wing—a sunset—any one of the innumerable moods of nature—landscapes—seascapes. He has both the seen and unseen—the real and imaginary to draw upon. His scope is practically unlimited.

The sculptor is limited to the human figure—animals—or abstract design. The sea may impress a sculptor mightily, but in order to realize this impression, he must transpose it into a concrete form, and as is evidenced by many statues of Neptune, mermaids and sea nymphs, much is lost in the process. Abstractions are as yet only accepted by those who have progressed in cultural appreciation.

The draughtsman, painter and etcher imitate form, with color, line and shadow in two dimensions, while the sculptor actually creates form. A sweeping line—a dash of color—may suggest a form, leaving much to be filled in by the imagination of the observer, but a sculptured work of art may leave nothing unsaid. Nothing may be left to the imagination. Nothing may be suggested. The statement must be full and complete in its every detail. Each form, each feature of a statue must be carefully and painstakingly worked out by the sculptor. He deals not with one aspect or one silhouette, but with a score, and each must be perfect.

A painter can rely upon good coloring for an effect. Pleasing backgrounds can form a setting for his figures and central forms, but the sculptor has no such aids. His color is the cold grey of stone and the patines of bronze. With these colors he must instil into his creation the vitality of life and that "X" equation that make a statue a work of art.

Nor may the sculptor in the majority of instances choose the background for his work. It is usually out of harmony with the work itself, and the statue must be unusually strong and vibrant to rise above its discordant surroundings. Imagine if you can, any of the works of the great masters such as Praxiteles and Donatello, in the midst of the din and movement of our present-day civilization.

And further, the sculptor is limited and governed by his medium. If he works in stone, his conception must be narrowed to lie within the possibilities of that material. The layman cannot conceive of the effort and time expended on the hewing of a piece of marble. If the medium is bronze, the armature must be built—the work modeled—cast in plaster—and then in bronze. A painter may set up his easel under the blue skies or in his studio. He may pack his canvas and tubes in his motor and go in search of an inspiration. But the sculptor . . . . ?

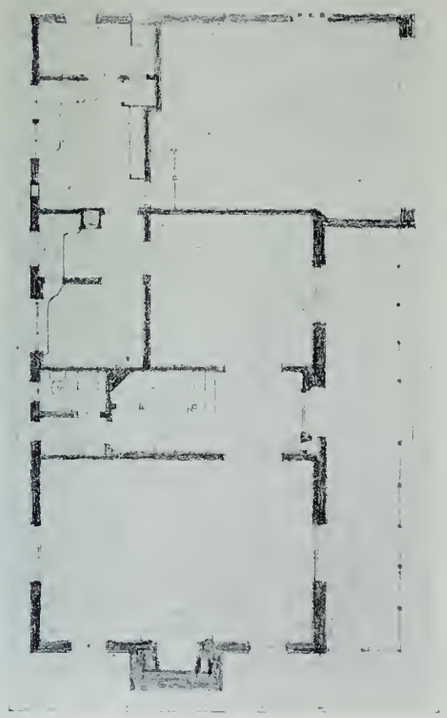
These, then, are but a few reasons why there is a small number of important sculptors turning out important pieces of art. The work is difficult, the returns small.

One cannot, in a casual glance, "get" anything from a piece of sculpture. It must be studied from all angles. It must be given time to take root in your consciousness and penetrate your being, for as one writer puts it: "Sculpture is one of the greatest miracles of the human spirit, man giving breath to stone. It is an act of worship. The mind of the sculptor is filled with beautiful forms seeking expression in stone or metal. The people who love sculpture, love form, order and beauty, and they want them to endure forever. The great relics of the past, the magic keys which unlock the secrets of forgotten civilizations, are the work of sculptors."

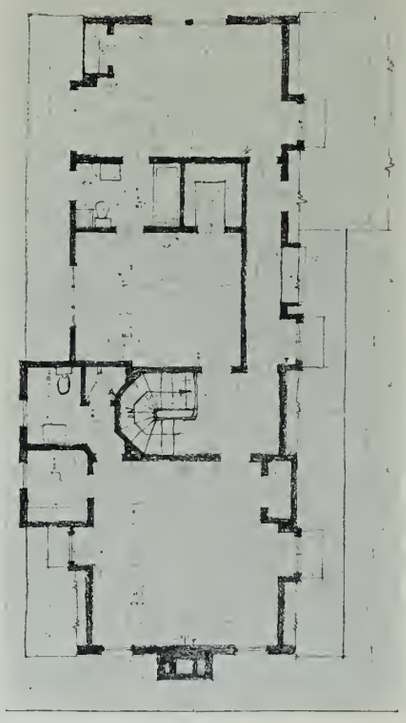
There is an excellent opportunity at the present time to study the art of sculpture. In the San Francisco exhibition are over thirteen hundred carefully chosen works. A casual run through the galleries and grounds will not be of very great benefit to the visitor. One must study these works, compare them, and open his soul to the artist who has given his time and energy to present his message. It is regrettable that few modernist works are shown.

Photographs by Waters and Hainlin

Won Honor Award, Section 1, Class A, Dwelling of Six Rooms or Less. Northern California Chapter, A. I. A.



Altogether delightful in its freshness and simplicity is the little manor of Mr. and Mrs. R. A. Willson of Oakland, designed by Frederick H. Reimers, A. I. A. Built substantially with walls of whitewashed brick and roof of heavy split shakes, it fits firmly to the ground and nestles into its background of heavy foliage



An interesting feature of Mr. and Mrs. Willson's home is the flagstone terrace with its fence of palings and ball-head posts. Shrubbery, obviously newly planted, will in time soften and shield the terrace. The texture of walls and roof is noteworthy. Frederick H. Reimers, architect

Where Oakland edges the hills, Dr. and Mrs. W. H. McCabe have designed and developed a native California garden (with some cultivated plants added sparingly and successfully) which fits into the setting of pines and rocks with the naturalness which is the height of art; as with the small pool fringed with forget-me-not, oxalis, maiden hair, Lady ferns, "Heutcheras."

The only suggestion of a formal garden on the McCabe grounds consists of a small hedged enclosure closely connected to the bungalow, forming a patio-like, sheltered, quiet, little out-door sitting room; where honeysuckle sweetens the air, fuchsias and saxifragia and spring flowers bloom, secluded from the wild gardens by the thick California privet hedge

Well up on the hill at the side of Dr. McCabe's house is another irregular brick-paved terrace (there are four or five scattered around) which is used for out-door barbecues, and left in an almost wild state, among the rocks and pines and scrub-oaks, to further the idea of picnicing in the woods

From the lower terrace of rough common brick, a path ascends in easy grades and steps, part paved with brick, part of the native stone, to the main entrance of the McCabe bungalow. On either side are plants that do not mind the shade of the pines; rhododendron, foxglove, rock rose, ocanthus, columbine, escalonia, bleeding heart

The path continues around the house, climbing the gentle slopes; here is more open space, drenched with sunshine, and one finds dogwood and toyon, carpinteria, Fremontia, Veronica, iris, daffodils and many other California natives

The approach to Dr. McCabe's garden is up a winding trail of irregular stone steps, bordered by violas, daffodils, foxgloves, wild iris, thimble-berry, hazel, wild lilac, Oregon grape. Even the "tame" flowers seem to be at home among their wild companions

READING FOR MIDSUMMER DAYS

Fiction--Lofty and Otherwise--and a Strange Career

By LOUISE MORGRAGE

Fluffy and Delectable

A PIECE of literary fluff, delightfully gay and sparkling—that is "Molinoff or the Count in the Kitchen" (The Viking Press) by Maurice Bedel. It is a scintillating comedy, which jeers ever so politely at the provincialisms among the French gentry of Touraine, while recounting the amazing experiences of one, Molinoff, young and handsome, of irreproachable lineage and decorum. Because Russia a decade ago, turned upside down, he is now holding a job as cook in a rich parvenu family in the chateau country; and because a tennis ball falls plop in front of him in the forest he feels obliged to assume the role of gentleman-of-leisure in the aristocratic neighborhood. It is a situation demanding agility of wits that would seem impossible, were it not set down here in black and green—literally green—in the most unmistakable terms. Nothing could be more amusing; neither could anything be more satisfactory than the smooth finish, the faultless taste, and the deft touch which throughout the tale demonstrates the artistry of the author. Altogether it would be something of a misfortune to leave "Molinoff" out of the list of summer fiction which can be read with pleasure.

William S. Hart as seen by his friend Charlie Russell. Frontispiece of "My Life East and West." Courtesy of Houghton Mifflin.

Romantic History

John Buchan is a thorough historical student with no end of a clever knack for turning history into romance. One of the best historical novels, he ever wrote was "Midwinter," which is now republished by Houghton Mifflin. In this tale the young Stuart Pretender and his ill-fated attempt in 1745 to regain his ancestral throne is the motive for some wild adventures in the career of one of his staunchest supporters. The prince is not an actual character of the book, but Samuel Johnson is, and the character study of this famous man in his younger days, is one of the finer features of the narrative.

Clashing Temperaments

Middle class life in England competently realized fills the pages of "Sheila Both-Ways" (Stokes). It is a remarkable first novel by a young Englishwoman Joanna Cannon. The theme is the never-ending temperamental clash between people with practical and phlegmatic natures and others devoted to the cult of beauty. Sheila belonging to a family with vision, marries in 1907 into a family conspicuous for lack of it, and thereafter her life is a continual struggle to adapt her individuality to an incompatible environment. She is married to the same man, despite the war and a chance for escape via affinity, at closing time, when it is understood that the period of rebellion is a finished episode.

A Dramatic Career

"My Life—East and West" (Houghton-Mifflin) by William S. Hart, presents a series of quite astonishing episodes. The only commonplace thing that ever happened to Bill Hart was his birth. Children frequently get born into large families with nothing on which to live. That trifling incident over, however, the unusual began right away, for this city-born child spent his early boyhood days in the middle west hobnobbing with Sioux Indians. Then back to New York City, picking up a precarious livelihood, with an occasional educational fling, when the family happened to be prosperous, which was seldom. Yet with such meager equipment, Hart actually became an actor on the New York stage, playing leading Shakespearian roles in support of eminent stars. Although he tells meticulously how he got there, it seems absolutely inadequate to an astounded reader, who at this point ceases to be surprised at anything, even the fabulous sums of money much, much later paid him for his cowboy parts in pictures. The account of his experiences as a movie star will attract a large public, but for some the reminiscences of the legitimate stage will be the most interesting portion of the book.

Fantastic

"Diana" (Coward McCann) is the first novel of a trilogy called "The Goddesses," introducing its author Heinrich Mann to an American public. In Germany, since the war he has surpassed the popularity of his brother Thomas. Over here it may be a different story, yet the suave and subtle brilliance of the novel, its penetrating irony and especially its strong individual flavor, must be admired by modernistic readers. The tale records the experiences of Violante, Duchess of Assy, a youthful beauty of the seventies, incurably romantic and unworldly, with a taste for revolutions. She is exiled to Italy where she views with calm indifference both the hatred and affection felt for her by sundry men and women, although she is easily duped by their sharp practices. She is like a figure in a dream; so also are the other characters, grotesque creatures, distorted in shapes and extraordinary as to behavior. Beyond a doubt it is a remarkable book, but clarity is not its most conspicuous virtue.

Published in Hollywood

Julien Lemothe of Hollywood has published a slender volume of short poems by Lillian Bret Harte, called "A Handful of Stars". The poems vary in form and substance and are not insignificant among the numerous books of contemporaneous verse.

NEW DRESSES FOR OLD OPERAS

An Artist's Designs for Modern Stage Scenery

By IRVING F. MORROW, *Architect*

IN ITS attitude toward "modern art" the large public falls roughly into two classes—those who resent the whole business as mere sporadic outbursts of perversity and those who tremble at the prospect of not appearing up-to-date. The contempt of the one group and the snobbishness of the other evince equal incomprehension. There has probably never been a time when more thought was being devoted to aesthetic theories and problems, and when more artists in all lines were inspired by convictions for which they were willing to suffer. Wherever personal sympathies may lie, there can be no doubt that the art which we unfortunately have to call "modern" is a sincere manifestation of a current driving force.

Tannhauser, Act 1—Sc. 2—Atmospheric blue harmony

Much of nineteenth century art tended to become literary and anecdotic. That is to say, interest was centered in the nature of the subject matter, rather than in the plastic problems connected with the realization of an art-work therefrom. This literary attitude led to the sterile attempt at realism. It is fatuous to imagine that anything man-created can ever be "true" or "realistic" in the scientific, "factual" sense. Modern artists know that art can exist only on a basis of convention. "This tendency to imitate nature has nothing to do with art," asserts Gordon Craig.* "It is as harmful when introduced into the domain of art as convention may be when met in everyday life. It must be understood that these are two distinct things, and that each must be kept in its place." One of the basic problems of the artist is the choice of a convention which reinforces his purpose and the methods by which it is to be realized.

Two of the most fundamental characteristics of modern art are a preoccupation with design, and an awareness of the medium. By the first I mean an interest in the manner of organizing one's material. This is a question of the effect sought. The modern artist is engrossed in technique; not in the sense of virtuosity, which is contrary to the modern spirit, but as an exploration of the capacities of one's medium. (What, he asks, for instance, are the forms proper to the manipulation of paint with a brush, or the cutting of a wood block to be printed? What melodic contours are adapted to emission by a violin, or a flute? How may characters and events be made to count when presented by actors on a stage, or on a moving picture screen? etc.) Both of these characteristics, of course, are really complementary aspects of the decorative sense, which underlies all modern effort.

Probably the acme of realistic artistic endeavor has been reached in the field of stage design; certainly nowhere has the vacuity and vapidity of the method been more convincingly demonstrated. We can all remember the days—in fact, we are not yet out of them—when stage designers valiantly essayed a Quixotic contest with the infinite complexity of nature; when real water, horses, train whistles, and individual leaves on the trees were accounted artistic triumphs. Now there is no art where convention inheres more in the nature of things than in the theatre. It is not only theoretically justifiable; it is inescapable. Complete illusion is a physical impossibility; and the closer the approximation to it, the more ridiculous appears every lapse therefrom. Salvation lies only in consistent adherence to a clearly-conceived convention. But distant cities swaying in a chance draught; waves undulating through six-foot-thick stone walls at the least false move of an actor—these and numerous other comparable anomalies raise never a doubt in the mind of the realist as to his methods; the solution lies in using heavier canvas.

L'Enfant Prodigue—Gold background, pink harmony

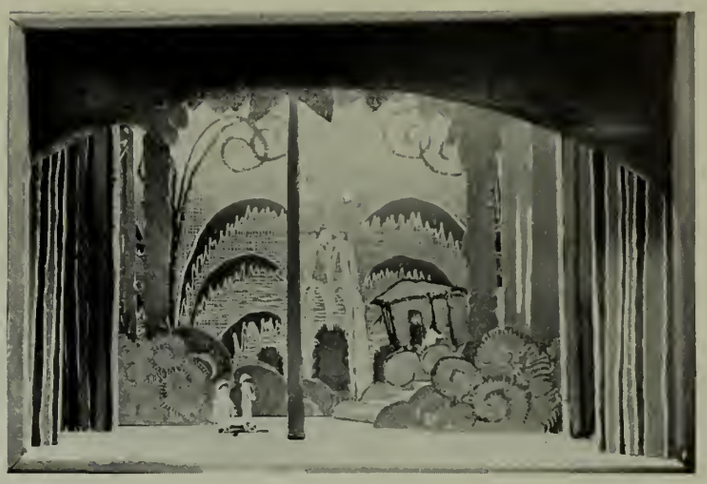
The modern shift of emphasis from subject matter to plastic treatment has resulted, in the theatre, in several different schools of design, all of which, however, have this characteristic in common—the renunciation of the attempt at illusion. The point of view is well defined by Pierre Quillard when he says, "Naturalism, that is, the setting out of each particular fact, of each minute and accidental document, is the very antithesis of the theatre. Every dramatic work is above all a synthesis (artificial) . . . . The stage setting should be a purely ornamental fiction which completes the illusion by analogies of color and line with the drama."

Tannhauser, Venusberg—graded rose pinks, dark blue back, orange pylons, green light on foreground figures

These general remarks are to explain the point of view from which Mr. Pelenc has viewed the problem of composing stage settings for several operas of the standard repertoire. Although these designs were never executed except in model, they were not purely academic exercises, but studies for actual execution in a project which unfortunately was never realized. They are all composed with a frank decorative convention held clearly in view; and although they naturally develop in three dimensions, they are realizable by the

(Continued on Page 72)

*I re-translate from a French translation of Craig, so may not give the exact words of the original.



Simeon Pelenc has designed for "Lakme" a sunny street, in pink and gold, a jungle in harmonies of green and for "Faust" a harlequin Kirmess set with orange, green and blue predominating, a sombre gray stone church, a sinister purplish duel setting with livid gray sky

Photograph by Roger Sturtevant

One of the walled gardens which form out-door sitting rooms on the estate of Mr. and Mrs. Dean S. Arnold at Hillsboro, California. The curve of the fore-court wall is repeated in the wall dividing garden spaces—producing a court of interesting shape. Gardner Dailey, architect

Views of the fore-court and central garden, residence of Mr. and Mrs. Dean S. Arnold, Hillsboro, California; Gardner Dailey, architect. A free, vigorous treatment has been used, drawing upon both early Californian and Hispanic sources for ***inspiration, and clearly suited to the life and climate of its location***

The doorway from hall to living room in Mr. Arnold's home at Hillsboro, is framed by two Fortuny print panels, made especially for this purpose, in Venice, into banner-like wall hangings. They employ a rich Renaissance motif in tones of bisque and green. Under them are two Spanish ladder-back, rush-bottom chairs in red and gold lacquer. An Oriental rug in tones of blue, terra cotta, green, over the highly waxed tiles, completes the setting to the portion of living room seen, a cool, quiet picture in which the chaste beauty of the white marble mantel is emphasized by well placed spots of color, on walls and shelf

The interior treatment of Mr. and Mrs. Dean S. Arnold's residence at Hillsboro, California, is restrained almost to severity, but shows thorough knowledge of period decoration on the part of William McCann, interior decorator. In the dining room, shown above, an old table, bought in Spain, sets the note; the doors were reproduced from Spanish originals, made out of walnut with gold leaf rubbed into the mouldings. Below, the entrance hall possesses a genuine old Spanish chest in walnut; carved wood figures and corbels emphasize the soffit of the living room door in the foreground

In his living room, Mr. Dean S. Arnold (who is a member of the William McCann staff) has taken intelligent liberties with a strict interpretation of Spanish decoration, and has produced a lovely, livable room which is still harmonious in feeling and color. A seamless carpet, in warm taupe shade, covers the floor; the walls are almost white stucco, textured with the palm of the hand. Against this background the couch, covered with Spanish printed linen, the large, deep-colored reproduction of the Infanta Margarita's portrait by Velasquez, the polychrome wood and metal candle scones, the twin wrought iron tables with walnut tops, the decorated leather screen, have distinctive value. A Louis XV chair is not incongruous, nor are the brocaded armchairs

Photographs by Roger Sturtevant

THE MAGIC, TRAGIC LAND OF CINEMA

Where Revolutions May Come and Revolutions Go But Now Microphone is King
One Kingdom Where the Subjects All Have a Voice

By ELLEN LEECH

COINCIDENT with the growth in power of the vocal picture comes the insistent inquiry, does the brain demand less when assailed through the eye than when the approach is by the ear? Is the eye the key to the imagination and is the ear the channel to the intelligence? Up to a certain point the dialogue will be accepted as a novelty, the varying tones of the voice will be matters of discussion, but novelties, particularly with Americans, so pathetically soon cease to be novelties. It is established that pictures do talk, now we want to know what they are saying. The quirk to be reckoned with is that in the silent picture each individual sitting in the darkness supplied the words, the mental attitude, the whole drift of the conversation without actually thinking out the dialogue, but now we demand, if the words are to be supplied us, that they be adequate, and that they satisfy so many different types of people. It naturally follows that an audience trained to see and not to think still demands entertainment, which all the stars from all the stages of the world cannot supply by the use of their vocal chords only.

In the film world mere words continue of supreme importance, every picture must talk, no matter what the message, it must say something. The majority of producers in their eagerness to supply a talkie overlook the fact that audiences soon tire of words, and demand that discarded films be pulled out of the closets, or wherever the flops are kept, and the lines added. Several methods prevail, but usually the film to be doctored is thrown on a screen while the actors, directors, probably the producer, sit in consultation to decide what the lines are to be. One or even several versions may vary, but a sufficient amount of conversation is agreed upon, this is injected, and another talking picture enters the lists.

A firm as carefully made as "Four Devils," one in which a director put the thought and artistic perception essayed by Murnau in this, should never have been so sacrificed to commercialism as to force speech into the last sequences. The Woman becomes much less sinister with her spoken lines, and although Janet Gaynor is advertised as possessing a voice with a soul, it proves much more lispful than soulful. In this, her first attempt, the voice lacks color, and attention should never have been called to it so blatantly. No doubt with more training and practice so clever a girl as Janet Gaynor will remedy this defect. If a year was consumed in perfecting the detail of the picture and the dialogue, as stated, inserted within a week, it is scarcely to be expected that the two should be of equal merit. Even the small item of addressing Charles Morton by his picture name seems to have been overlooked. He is billed as "Fritz" among the Four Devils, but is constantly addressed, and spoken of, as Charles in the dialogue.

Above: Lenore Ulric, known to stage and screen audiences of the East and West, is now in Hollywood making vocal pictures for William Fox

Below: Mary Duncan, seen as the menace to the happiness of at least two of the "Four Devils" at Fox Carthay Circle

Preceding the picture at the Carthay Circle theater Sir A. Conan Doyle discusses via Movietone his Sherlock Holmes character and in hearing him you realize the individuality of a voice may be retained. The intonations, the mannerisms of tone are all there, which gives promise —if real success is to attend audible films —that it will be possible soon to recognize the difference in timbre of the voices.

"Hollywood Revue of 1929" does add zest to summer days and nights, there is no gainsaying the attraction of this successful divertissement. A revue if well planned and directed, as this is, offers entertainment to many types, to almost all classes, and seems to be the perfect medium for an audible film. This revue not only offers dance, song and dialogue, but gives color and perfume as well. The perfume appearing simultaneously with the color photography in orange blossom time. As a whole, however, the black and white motif is adhered to, and proves much more effective pictorially. Unusual effects have been achieved through photography, tricks new to most audiences, including first a shadow dance, and later the appearance of Bessie Love in miniature introduced from the pocket of the Master of Ceremonies.

The interest is cumulative, the second part even better than the first. The "Romeo and Juliet" travesty is particularly clever, as the bit is done first in the Shakespearean manner and then, to please a modern director, is jazzed and fitted with more slang than could be compiled in a Five and Ten. The musical number, "Singin' in the Rain," is another hit of the show.

Bringing in the bundles June, 1925

Styles change and the clothes worn in 1925 are now ready for the Thrift-Shop

THE ASSISTANCE LEAGUE BULLETIN

A Bundle a Month to Us Makes a Happy Heart for You

By MRS. RICHARD LACY, *Chairman, Thrift Shop*

My dear Sue:

In your last letter to me, you ask for full particulars regarding the Thrift Shop of the Assistance League, as you decided to have one connected with your organization.

The Thrift Shop may be the ugly child of the League, but, oh! the loveliness that comes knocking at our door in the form of mothers who long for pretty clothes for the loved children and had to pass them by, until they found us; young girls with tired faces and such a look of longing for the bright, pretty things that more fortunate girls have; and how those same faces become radiant when they find the dress, hats and shoes of their dreams become realities for the smallest sum of money; men who, for a few dollars, go out from our shop well dressed and with shining, happy faces to the position that had seemed beyond them for the lack of decent clothes!

One morning, there came to our shop a little mother and five small children, one a baby in arms, all very ragged but spotlessly clean; after talking (because we must do that to find out conditions, so we can act accordingly), I asked her how much money she felt she could spend on outfitting the whole family, herself included. She answered, "Five dollars." For the moment I was a bit nonplussed, but quickly gathered my wits and told her we would do it. We started with the baby, finishing with the mother, and sent them home rejoicing. It took nearly two hours, what with fitting shoes, hats, etc., but when I rang up that five dollars on the cash register, I had a lump in my throat when I thought of those happy faces full of pride over their new-to-them clothes, and of the mother's self-respect maintained by the fact that she had paid for them all! That is just one case out of hundreds that come daily to our shop, but lack of space forbids me to write more.

You would also be surprised how we have to slash our original markings because in many cases we know that buyers cannot afford that sum. Despite all that, we make the concern a paying affair because it is all clear profit to us, and thus we are enabled to help many people to help themselves through the medium of good clothes for a very small sum of money. Our receipts never fail to astound us.

We also have a very good following among the studio people, who want fancy dresses for certain pictures; or girls who want good looking clothes or hats for a part; or men, a top hat, evening clothes.

A big work is in the collecting of the various things, because it has been rather hard to convince people that we want everything, no matter how old or decrepit; china, glassware, pictures, jewelry, kitchenware, books, old records, playing cards, in fact everything. So I beg them to go up to their attics and down in their cellars and give us everything they have no further use for, but which are so valuable to us. Then comes our slogan, "A Bundle a Month to Us, Makes a Happy Heart For You." How you would be surprised to see the articles pour in. If we are notified that so-and-so has a bundle but is unable to bring it in, we immediately send for it.

A friend of the League's brought in a marvelous bundle. The clothes of her daughter who had recently been married, and had no further use for her older clothes. They were bought at once.

We have a committee of six women, and each of those women in turn serves as chairman for one month, and winds up the term with a full report of the month's work at the Directors' Meeting. So you can readily see that each woman wants to make her month most successful. I have found this plan to work like a charm.

We have one paid worker who is in the shop all the time, and who does all the necessary mending and ironing of those articles that are made more salable by her work. She sorts and tidies up the shop in the morning for the day's work, thereby keeping it attractive for our buyers. By the time the customers commence to arrive, they are met by a kind, cheery person, who waits on them with infinite patience and courtesy.

We have a very cheery little dressing room where the women can try on their dresses, giving them the privacy they like; and a mirror from the Clarence Urmy fund, for the men's use. Off the dressing room, we have a good sized, airy room with many shelves, where we store away our next season's things after de-mothing. My space is used. Come and see us.

Yours most affectionately,

MAUD.

In Holmby Hills, about a mile from the campus of the New University of California in Los Angeles, is the Westlake School for Girls and Holmby College. Typically Californian are the new buildings designed by Arthur Kelly, architect, Joe Estep, associate; creamy stucco with red tile roofs, they are scholarly in design without being stereotyped or unduly institutional.

HEARD ON BROADWAY, SEEN ON BOULEVARD

The Survival of the Theatre May Depend Largely on the Playwright It Surely Depends on the Actor and a Friendly Audience

By ELLEN LEECH

TO whatever reason the decline in theater interest may be assigned it is not hampered by a paucity of opinions on the subject. If there is an answer, or answers to the question "What is the matter with the theater" or "Is the end of the theater in sight" this coast should be able to supply one or more. Of theaters there are legion; and plays, new, old and those in the borning are constantly offered.

This season has offered a wide opportunity for judging the modern play. We have seen, or will yet see this summer, a number of the productions which had the approval of New York, the latter meaning much or little as you view it.

Two of the recent attractions, heralded as New York successes in a season when the phrase carried meaning, are "Let Us Be Gay," by Rachel Crothers, and "The Bachelor Father," by Edward Childs Carpenter, both examples of the speak-your-mind school. There the similarity ends as the messages are quite different, though subtly conveying a thrust at the double standard idea.

"Let Us Be Gay" allows us, for the most part, to accept the invitation, the situations are clever and the dialogue entertaining. A divorce is impending because of a husband's dalliance but as love survives the play hinges on whether or not forgiveness is possible. The man insists his lapse was of no real moment, and that the three years apart must have taught the woman that love may abide though allegiance stray. The crafty, feminine playwright leaves the problem to the audience. The curtain falls on the wife's refusal to re-enter matrimony, unconvinced of the man's ability to stand stable, and his equal determination to overcome her disbelief.

"The Bachelor Father" is a most unusual reversal of parental obligation, through various sources an unwed father collects three of his progeny, each with a different mother, in order to make up to them what they may have lost through his neglect. As the young people come from different lands and with varying customs the ties that bind can scarcely be said to be of steel or even the tenacity of silk. The experiment would have slight chance of succeeding in life but it makes amusement for the sophisticates and is capably, quite delightfully presented.

An original idea is well worked out in "Jealousy." Herein is presented an entire play, through three acts, with a cast of only two people. There is no lack of dramatic material, the use of the supreme passion is a strong weapon in the hands of the realist, but only an exceedingly clever pair could people the stage with the unseen, make the characters, on whose influence the tangible plot is built, seem so alive, their vital presence so felt though they never appear.

For a flight into the country of dreams we had "The Yellow Jacket," brought by the Coburns for our diversion. This subtle fantasy was most deftly handled and proved a delight in its curious mixture of satire, sophistication and ingenousness, with an undercurrent of intrigue and sudden death. The Oriental settings and costumes contribute gorgeousness and add a fillip to the imagination. While far from a Peter Pan story it has held the interest of young and old through many seasons by its charming whimsicality, and continues to endear itself by the delightful manner in which the audience is whisked from throne room to palace garden, and from riverside to mountain top through the aid of the ubiquitous property man, like the poor he is always with us but unlike the poor he is always entertaining.

Practically every play shown merely convinces that all the twaddle about plays telling the truth about life, introducing us to the real facts of existence, is seldom true. "Destroy the surface and you destroy all" applies readily to the majority of the plays of the present mode. A veneered surface, highly polished, is the ambition of today.

Left: John Halliday, who has the thankless but exceedingly well rendered part of the husband in "Jealousy"

Right: Fay Bainter, a favorite in the West, who created the part of the wife in the unusual play, "Jealousy"

THE HOLLYWOOD BOWL, LOS ANGELES

The Summer's Musical Splendor

By JESSICA KATE SENECA

ONE heard recently of an artist from London who came to Los Angeles anticipating with enthusiasm glorious scenery and a perfect climate, and who was so horrified by the crudity and vulgarity of the people that he departed again for his own land. Now that too hasty young man should have waited a little longer, and he would have found that Los Angeles has some splendid and inspiring things to offer him that he will not find in London or Paris, and amongst these none more splendid than its Hollywood Bowl.

Eugene Goossens, who, with Bernardino Molinari, conductor of the Augusteo concerts in Rome, and Bruno Walter, director of the municipal Opera in Berlin, will conduct at the Bowl this summer, is pleasantly mentioned in one of the most delightful books of the season, Muriel Draper's reminiscences of musical nights at her house in London, just before the war. He was then about nineteen years old, and went to her house with his two younger brothers, both of whom played in Sir Henry Wood's orchestra. The youngest was killed in the war. His ambition then was to conduct an orchestra. "He conducted Wagner's Siegfried Idyll for us, a work scored for seventeen instruments, from the perilous vantage of a soap box that threatened every moment to overturn him, though it never threatened his calm." The author speaks of his devotion to the music of contemporary composers . . . . "To his everlasting credit be it said that he risked everything he had in the way of money in founding an orchestra for the playing of modern works, and was alone responsible for the first performance of *Le Sacre du Printemps* as a symphonic work in England."

An artist we are truly glad to see on this year's program is Madame Elly Ney, because now for the first time she seems likely to have an audience worthy of her, great-souled woman, and superb artist that she is. We first heard her in the great hall of Cooper Union in New York. She wore a white dress, and her short abundant hair flew in beautiful wildness that seemed perfectly appropriate about her face and head. The great hall was full, and the people responded delightedly, and Madame Ney gave herself to the music and to her audience heart and soul, and the evening was full of happiness. One thought then she must be French, because of her vivid dark look, and her smile, and her name—that of Napoleon's great marshall—bravest of the brave. She is indeed of Alsatian ancestry—that is, of mingled French and German—as was Marshall Ney.

Bruno Walter, finest of today's orchestra leaders in Germany, will conduct at the Bowl from August 20th to 31st.

One heard her next in Los Angeles. It was an afternoon of darkened skies, and rain, and there was but a small audience; and through the afternoon one kept feeling so sorry for all the people who were not there, in all those rows of empty seats. Madame Ney wore a dark velvet gown with a train and her short, abundant hair still hung in beautiful and perfectly appropriate wildness about her face and head, and she gave herself heart and soul to the music and to her audience, and the afternoon was full of blessedness, and one went home disliking nobody in the world. Back-stage one had briefly seen her, just parted from that rapturous audience, and in the vivid dark eyes was a look of such glowing joy and love that her face then seemed amongst the most beautiful one had ever looked upon.

Next came the little city of Redlands . . . . Approaching, one had seen a delicate vision in the sky: violet-grey deep-bosomed clouds, holding exquisitely within them the far snow heads flushed with the faintest rose of sunset. Around that far ineffable vision omnious shapes hovered, presaging storm. Then came the rain, the deluge, turning tiny streams into swollen rivers, washing away all the bad little signs along the highways, and even lending to life a faint delicious spice of danger—as in passing in darkest night through the mounting floods . . . . Over that most rich and splendid beauty of the land hung a magnificent turbulence of sky. O enchanting little city in that week of flooding rains, with glorious heavens hung low over glorious earth, and never a billboard to be seen! . . . But the population was not equal to this magnificence of Nature. Mean-souled people indeed, one encountered there, in that country beautiful enough for the abode of gods.

Madame Elly Ney played in the little theatre. She wore a dress of pale sea-green, a mermaid hue that did not suit her glowing spirit, and her hair flew no longer in its beautiful wildness, but seemed a little tamed and captive. With her was the President of the Community's musical adventures. "She is so gracious!" had said of her the sweet-mannered assistant in the most charming of little public libraries. With a rich dark head contrasted with a shimmering white silk dress, this president spoke to us in the bright and optimistic manner essential to these community occasions. Not finding quite what she wanted to say, she left her speech at the end unfinished, suspended as it were, on a bright and optimistic note; but the impression of "graciousness" was finished and achieved.

In a box, apparently by himself, was a little boy, who sat with his face resting on his clasped hands, his large eyes fixed upon the player with serious and absorbed attention. As the evening advanced, the lids sometimes dropped over those large intent eyes, but he always managed to prop them open again, and regard the player with the same serious and absorbed attention.

Madame Ney said that the people had complained that last year when she was there she had made her program too heavy. So this year she announced smilingly, she had made it a little heavier. She was going to play the Hammer Klavier Sonata of Beethoven. She spoke of great art, and noble living, and of putting aside materialism, and in ending her little speech, asked us not to think of her, the player, but only of the music, and its message. We wished to obey her, but she smiled adorably, and made it hard. (Only about half the audience at the Bowl will be able to see that smile . . . it is full of love for her fellows)

Elly Ney played her Beethoven . . . The world dissolved into music, and for other statement, or other communication there seemed no need . . . The soul was suckled like a babe at the white breast of Beauty . . . .

And in that player, and in that music, one found, at last, the humanity to companion fittingly the mountains and the storm.

MICHIO ITO, FAMOUS JAPANESE DANCER

The photographs show the dancer in a Japanese dance "Spring Rain," and in one of Yamada's "Tone Poems," amongst the most beautiful numbers of his first recital in Los Angeles.

Michio Ito is amongst the finest male dancers of today. His art unites that of East and West, and is of rare intensity, integrity, and fascination. He was trained as an actor which art includes, in Japan, singing and dancing, and, went in early youth to Paris, where he found himself an object of artistic interest to such great figures as Rodin, Debussy, and Anatole France. He has been in this country over sixteen years, and is considerably Americanized. In New York he has had a distinguished career as dancer and choreographer. California, where he has now come to settle, represents to him the America he imagined before he visited the Eastern cities—a country of vast spaces. His father graduated in architecture from the University of California, and was one of the first to introduce modern architecture into Japan.

FROM LUDINGTON HEIGHTS, LA JOLLA

This is the Jewel of the Southern California watering places

Hill sites are sold as soon as advertised

ABOVE the town of La Jolla, known all over the world for its delightful climate and the savoire faire of its people, the hill country contiguous to the town is being rapidly developed. Just where the prominent point of Mt. Soledad meets the more settled district, and looking out over the glorious view of the north shore with its rolling surf, its high cliffs and its twinkling lights of seaside, sister cities, the latest development of this far famed residence portion of San Diego is now presented.

Close to the town, yet elevated so that one sees the surf break below the homes of dwellers on the palisades, this sightly eminence with its wide rolling acres, its nearness to the La Jolla Country Club and golf course and its adjacent sections of a natural park reserved by the city, is protected forever from unsightly impositions of newcomers. All the land around it, and viewed from it, is controlled by intelligent, considerate Californians and La Jolla itself has been built up by those who know how to make a beautiful shore and stately hillset homes spell Paradise.

The golf course is a sporty one and the club numbers many notable and congenial people in its roster. The use of the beach, the boating and fishing by residents of the little town undisturbed by crowds from the cities is assured by the establishment of more popular beaches between La Jolla and San Diego proper.

Granted that the place, the time and the climate are perfect, the added advantages of intelligent development make these terraced sites ideal for year 'round homes. For this delightful place appeals to old and young alike and any situation from the level of the highway to the top of Old Mount Soledad is now available.

Mr. Ludington had laid out each building site with an ever-unobstructed view. The usual restrictions are more architectural than financial for it was the founder's thought to preserve the unique beauty of these hillsites and to give consideration to the rights of everyone.

Fortunate indeed are the families who are free to choose a new home today along La Jolla's streets. Among the countries of the world the California Coast stands out distinctly as desirable; and yet its building space is limited and nowhere up and down the whole state line is there a finer combination of the things one most desires to make a perfect home.

Besides the sports that go with every seaside residence there is the association of one's children with congenial families. Public and private schools are of the best, Hotels and other places of entertainment are amenable to good taste. There is an atmosphere of the home life of the old South that dominates; and even at the public postoffice, the library and the little market places there is found a courtesy and friendliness unforced by motives and untouched by salesmanship.

For those who love the mountains there is a never failing inspiration in the scene behind Mt. Soledad to East and south. Horses are happy in this equable climate and the roads and trails are made for horseback riding as well as for the motor.

All the appointments of a well kept menage are ready for the home builder although their ugliness is underground.

Between the mountains and the sea there is a lure in Ludington Heights for those who have decided to choose a homesite and to build a home in California.

The Calendar

(Continued from Page 14)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, *627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.*

CLUBS

MIDWICK COUNTRY CLUB: Provides an unexcelled golf course. Annual Junior Championship of the Southern California Golf Association is played over this course, July 1-2-3.

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the West, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.
July 13-14, Northern Senior Championship.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

ANNANDALE GOLF CLUB, PASADENA: Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. All greens on the first nine are being replanted with bent grass and No. 3 green being reconstructed. The Plunge and tennis courts provide summer entertainment. George E. Day is president of the club, with F. W. Pilsbury, chairman of the House Committee, and Walter McManus, chairman of the Entertainment Committee.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB: San Rafael, California, is one of the older clubs of the State and ranks with the best.

FLINTRIDGE COUNTRY CLUB: "Maid's Night Out" is Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hote dinners being served. Last Friday in every month is the Bridge Tea. Woman's weekly golf tournament on Tuesday, followed by the golfer's Luncheon, is an attractive feature.
Fourth of July plans are arranged; luncheon is served from five-thirty to eight. Fireworks begin at dark, and dancing continues to midnight.

WILSHIRE COUNTRY CLUB, LOS ANGELES: Ladies' Days, third Monday of each month. Dancing every second and fourth Saturday during the month. A musical is arranged for each Sunday night in the month.

LOS ANGELES COUNTRY CLUB: Ladies' Day, second Monday of each month. Music during dinner, followed by dancing, every Saturday evening during the month. Luncheon served from 11:30 to 2 p.m., on Saturdays. Saturday night concerts during month. Tea served as requested and tables for cards always available.

BELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

MEADOW CLUB OF TAMALPAIS, Fairfax, California, recently opened the new club house and is the scene of many interesting social functions.

OLYMPIC COUNTRY CLUB, San Francisco, California, is at home on Post street in the city and maintains the golf course at Lakeside.

SAN FRANCISCO GOLF CLUB maintains the clubhouse and golf course at Ingleside, San Francisco, California.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, provides an excellent and scenic course.

MONTECITO COUNTRY CLUB: Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers course of eighteen holes, rivaling any hazard and beauty. Luncheon is served every day in the lovely patio or in the dining room, and tea may be arranged as desired.

VALLEY HUNT CLUB, PASADENA: The formal season at the club opens with the opening of summer and no programs are arranged until the fall. The tennis courts rank with the best in the country and, with the swimming pool, offer the outdoor summer attractions. Individual parties, both afternoon and evening, are arranged as the members desire.

CLAREMONT COUNTRY CLUB, land, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California: is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments.
July 4-7, Fourth of July Tournament.
July 9-17, California Junior Championship.
July 13-14, Father and Son Tournament.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey country.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

MILL VALLEY GOLF AND COUNTRY CLUB, Mill Valley, California, is another of the older clubs and is a center of social life.

CASTLEWOOD COUNTRY CLUB, Panton, California, provides an excellent golf course and a club house with every comfort and convenience.

VIRGINIA COUNTRY CLUB, Long Beach, California, offers an excellent golf course and the club house provides facilities for many and varied hospitalities.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is also a social center.
Fourth of July arrangements include a golf tournament for the men, an afternoon of mixed bridge, a swimming and tennis tournament, daylight fireworks for the children, and a dinner dance.

SANTA CATALINA ISLAND COUNTRY CLUB, Catalina, California. The renovation at the club is a mashie course, 400 yards in length, designed and built by William P. Bell to relieve congestion on the course in the summer months, also to stimulate interest in practice in the short game.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

CORONADO COUNTRY CLUB, Coronado, California, not only provides a good golf course, but sponsors many tennis tournaments. The clubhouse is a center of social activity.

LA JOLLA COUNTRY CLUB: Offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

PALISADES CLUB AT BALBOA, CALIFORNIA: A conservative seashore club formed for the convenience and social enjoyment of its members. Situated at Corona del Mar. Provides tennis, croquet and conveniences for boating and bathing. Dining room open all day. Bridge teas and dancing can be arranged, as desired.

LA JOLLA BEACH AND YACHT CLUB: The location of the Club is particularly advantageous for swimmers, giving a beach of gradual slope.

PALO VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course

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....FLOWER AT EIGHTH....

Table Crystal of Charm

You will find at Parmelee-Dohrmann Company an imposing array of lovely glassware from which to make your selection. The Ambassador pattern, imported rock crystal, is shown above. Goblets and tall dessert glasses, $150.00 a dozen.

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elightful for all the year play, open to esidents and their guests. Lunch and nner served every day. Tea and in-rmal bridge may be enjoyed every fternoon.

OLANDS COUNTRY CLUB: The club gain has an eighteen hole course, and ne of the best. Established about irty years ago, the club was the sec-nd in the State, and had an eighteen ole course, later changed to a nine ole.

UNICIPAL GOLF COURSE, PASA-ENA: This eighteen hole course at rookside Park was the scene of the first nual Pasadena City Golf Champion-ip, opening June 22. The tourney was pen to all amateur golfers of estab-shed handicaps.
Special summer golf rates for nine oles play is effective.

UNICIPAL GOLF COURSES of San rancisco, California, are Harding Park unicipal Course; Lincoln Park Muni-pal Course; Ingleside Public Course.

OJAI VALLEY COUNTRY CLUB, OJAI: ffers an eighteen hole course, the club nking with the best in the West. The ubhouse provides every modern club nvenience and comfort. Luncheon and nner served every day. Tea served as quested. Dinner dances may be ar-nged as desired.

OLD CALIFORNIA CASA REAL, Long each: Special bridge parties on hursdays. Tuesdays are scheduled as eature Days, art, literature, music, ience or athletics. Saturday evening nner dances, with a special feature nce. The Grill is open during the mmer season.

PASADENA ATHLETIC AND COUNTRY LUB: Gymnasium classes are con-ucted by Aileen Allen, women's athletic rector and swimming instructor. lunge open for men and women from a.m. to 8 p.m., except Sundays and olidays, 2-6 p.m. Squash Handball ourts, second floor, open 9:30 a.m. to :30 p.m.. Affiliated with Chevy Chase olf Club and Club California Casa eal at Long Beach, also San Diego thletic Club.

UNIVERSITY CLUB OF PASADENA, 175 orth Oakland: Luncheon and dinner rved every day except Sunday. First onday in the month an informal noker is held. Third Monday in the onth is the date of the monthly din-er with the appearance of a speaker note. Last Monday of the month is e date of the dances. Thursday eve-ngs a family dinner is served for the milies and guests of members.

SAN FRANCIS YACHT CLUB at the Ma-na Yacht Basin, San Francisco, has outgrown in less than two years the uarters for the yachts that fly its flag nd is demanding that new berths be rovided for the boats. The club house rovides every facility for entertainment nd is a social center for members and eir guests.

SAN FRANCISCO YACHT CLUB con-nues in the old location across the Bay ut is arranging for a new club house, embody every comfort and conveni-nce, at Tiburon, California.

CORINTHIAN YACHT CLUB, dear to e heart of all members, continues in e old quarters near Sausalito, Cali-rnia.

NEWPORT HARBOR YACHT CLUB, ewport, California, announces the elec-on of the following officers: N. K. urphy, commodore; Leon S. Heseman. ce-commodore; Alfred C. Rogers, rear-mmodore.

CALIFORNIA YACHT CLUB, Wilming-n, California, plans sailing and so-al programs for the summer season.

RANCONADA COUNTRY CLUB, near os Gatos, California, in the Santa lara Valley, opened formally last onth. This is one of the most beauti-l of the courses scenically, and affords od golf as well.

LOS ANGELES MUNICIPAL CHAM-IONSHIP is played July 15-21 over e Warren G. Harding course at Grif-th Park, Los Angeles.

SAN GABRIEL COUNTRY CLUB cele-rated the twenty-fifth anniversary last onth. Is one of the most popular ubs, both from a social and sports andpoint.

PACIFIC NORTHWEST YACHT RAC-NG ASSOCIATION holds the annual nternational championship regatta at ancouver, B.C., this year for the third nsecutive season under the auspices the Royal Vancouver Yacht Club.

PACIFIC COAST CHAMPIONSHIP RE-ATTA is scheduled for northern waters San Francisco—August 24 to Septem-r 1. Yachts from Santa Barbara, Los ngeles, Long Beach and Newport will mpete.

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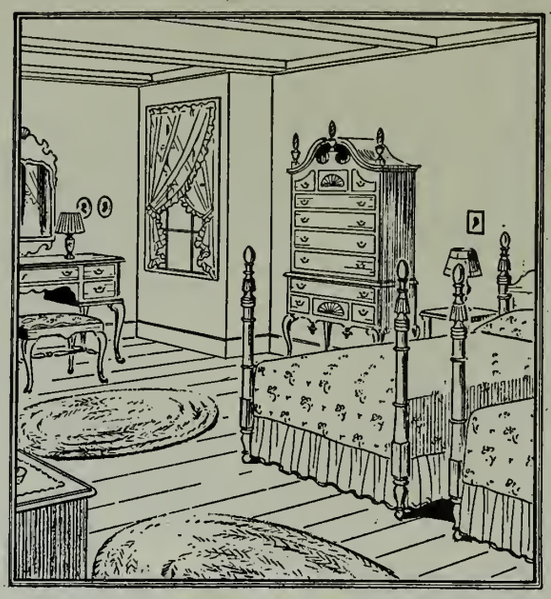

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ART

LOS ANGELES MUSEUM, Exposition Park, announces the exhibitions for the month as follows:
To July 15, Work of Students of the Otis Art Institute.
To July 30, Mika Mikoun shows sculpture, ceramics and terra cotta.
To July 30, Carl Halsthammar, wood carvings.
To July 30, Gordon Carter, water colors and design.

NATIONAL SCULPTURE SOCIETY is holding the first All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, through September. Adolph Alexander Weinman is president of the National Sculpture Society and has been in charge of the arrangements. The show was made possible through the generosity of Archer M. Huntington.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, have arranged for the month a group exhibition, made up of the work of Paul Daugherty, Gardner Symons, Elmer Schofield, William Ritschel, and Joseph Kleitsch.

FINE ARTS GALLERY, Balboa Park, San Diego, California, shows to August 31, the Fourth Annual Exhibition of Southern California Art Open, free, Tuesday to Saturday inclusive, twelve to five, Sunday, two to five. Reginald Poland is the Director.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, continues the Summer Exhibition to July 29, open daily one to five. Fifty-three pictures and six or eight sculptures are shown. Twelve of the paintings are by new members of the Association. In the lobby of the beautiful new gallery may be seen paintings by the members, donated for sale for the benefit of the building fund. These are lovely things, with an appeal for all, and moderately priced.

AINSLEE GALLERIES, Barker Bros., Los Angeles, assign one gallery, as usual, to the work of California painters. In the larger room is an exhibition by Jose Drudis-Diada, a Spanish artist, including paintings of Spain, Majorca, and landscapes of our own Massachusetts.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, have arranged for the month a general exhibition of all California artists.

BILTMORE SALON, Biltmore Hotel, Los Angeles, shows the work of Western artists throughout the month.

CALIFORNIA ART CLUB, Barnsdall Park, Hollywood, announces an exhibition of figure painting by members to continue during July and August. A few pieces of sculpture are also shown.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, have interesting exhibitions:
July 1-15, Water colors by Edgar A. Payne, and recent figure and flower pieces by John Hubbard Rich.
July 15-31, General exhibition by California artists. Etchings by famous Americans.

GUMP GALLERIES, 268 Post Street, San Francisco, provide unusually interesting exhibitions each month, drawing from their large and valuable collection of paintings.

HENRY E. HUNTINGTON ART GALLERY, San Marino, California, is particularly appreciated by summer visitors, the gardens draw them as well as the art treasures. The gallery shows notable examples of English portrait masters; Flemish and Italian paintings; tapestries. Cards of admission are issued on receipt of written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and an approximate date.

FRANZ GERITZ announces a summer course of creative art for six weeks, July 1 to August 10, limited to twenty-five students. The course will present creative principles based on rhythm and will stress individual expression.

HUGO BALLIN, A.N.A., completed and opened to inspection last month the mural frieze in Temple B'nai B'rith, Wilshire Boulevard, Los Angeles. The work in its entirety depicts Jewis history from earliest times.

TEXTILE WEAVING CLASS meets at the San Diego Academy of Fine Arts, Balboa Park, San Diego, California, Tuesday, Wednesday, Thursday and Friday afternoons at one o'clock. Marion Kendall, instructor.

MILLARD OWEN SHEETS, of Pasadena, who held two highly successful

shows this spring, left for Europe last month for a period of study of from two to four years.

ERNEST BROWNING SMITH has examples of his paintings of California at his studio, 2416 Loma Vista Place at Glendale Blvd., California.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, announces exhibitions in July:

Pasadena Society of Artists are represented by paintings, oils and water colors, not previously shown.

Water colors by Armin Hansen.

Paintings by William Keith, and by William Ritschel.

Mrs. Margaret Conless is the secretary of the Institute, and the hours are on week-days from 10 a. m. to 5 p. m., except Wednesdays, when 10 to 12 are the hours; and Sundays, when the place is open from 2 until 5 o'clock.

THE COURT OF THE SEVEN ARTS, Carmel, California, presents an exhibition of interest each week, from two to five, including Sundays.

DOROTHY SIMMONS of San Francisco held an exhibition of paintings in the gallery of the Modes and Manners Shop, Barker Bros., Los Angeles, last month.

LAURA M. D. MITCHELL, one of the founders of the California Miniature Society, and who makes her home in Alhambra, California, has two miniatures on exhibition in London with the thirty-fourth annual exhibition of the Royal Society of Miniature Painters. The works invited were "Reflections" and "Self Portrait."

FRIDAY MORNING CLUB, Los Angeles, made the last show of the season in the gallery very individual by including paintings and sculpture by artist members.

DALZELL HATFIELD GALLERIES, Los Angeles, offered last month the unique and entirely different paintings and monotypes by Henry Wright.

ROY CLARKSON COLMAN and Mrs. Colman after several months in a pleasant studio at Laguna Beach, California, left for visits in New York and the east, planning a European trip in the Fall.

NATIONAL STATUARY HALL, Washington, D. C., will eventually contain a statue of Junipero Serra by Ettore Cadorin of Santa Barbara, and one of Thomas Starr King by Haig Patigan of San Francisco. The Californian commission recently selected these artists for this work.

WILLIAM WENDT, after a period of convalescence in Los Angeles, is again at his studio in Laguna Beach, California

"THE DESERT VALLEY," a painting by Anna Hills, was the gift of the graduating class of San Juan Capistrano High School, San Juan Capistrano, California, to the school.

EDGAR PAYNE is dividing his time between Los Angeles, where he is having several exhibitions, and Laguna Beach, California.

MRS. C. V. PHILLIPS is holding an exhibition of her landscapes at her studio, 2448 Michigan Avenue, La Crescent, California, each day, ten to five.

TWO CALIFORNIA ARTISTS, Christopher Siebert of Los Angeles, and Albert Marshall of Lindsey, have joined the artists' colony at Wolverton, Sequoia National Park.

SAN DIEGO ACADEMY OF FINE ARTS, Balboa Park, San Diego, California, holds the ninth summer session, opened June 24, closes August 30.

ALICE BLAIR THOMAS is showing paintings at 672 South Lafayette Park Place, Los Angeles, California.

CASA de MANANA GALLERY, 2816 Telegraph Avenue, Berkeley, California, held an exhibition last month of oils and water colors by Mrs. W. P. Kelly.

TILT GALLERIES, Green Street, Pasadena, California, offer a collection of paintings by old and modern artists.

HOLLYWOOD CHAMBER OF COMMERCE, Hollywood, California, shows as is the custom, the work of Hollywood artists.

THE GEARHARTS, 611 South Fair Oaks Avenue, Pasadena, California, show an interesting collection of etchings, prints and wood blocks.

LONG BEACH ART ASSOCIATION held the annual spring exhibition at the Wayside Colony Gallery, Long Beach, California, last month. First Honorable Mention was awarded as follows: R. B. Unsworth for his drypoint, "Rolling lift Bridge"; Edna Ganzhorn Unsworth for the study of a Chinese woman, ond Honorable Mention was given Duncan Gleason's study for "Old I sides"; and to "A Day in the Rock a water color by Sarah R. McIn Edna Kelley and Viola P. Stone the contributing sculptors.

JULES KIEVITS is showing in the n gallery, 464 East Colorado Street, P dena, paintings by Gennaro Favai, V iam Chase, Colin Campbell Cooper, N E. Lessore, and contemporary Califo artists.

IVAN LINDHE, of London and P the well known European artist, plan stay in Los Angeles for the coming wi season. Mr. Lindhe's watercolor portr have won unique recognition at the P Salon, the Royal Academy, and where the smart world is interested in the arts. Mr. and Mrs. John B. Browne, gave an interesting dinner party at Ambassador Cocoanut Grove recently honor of Mr. Lindhe. On Sunday, J 23, Mr. and Mrs. John B. Browne, entertained with a reception and tea seventy guests at their suit at The cady on Wilshire Boulevard. Mr. Lind recent painting of Mrs. Browne, Jr., former Dorothy Irving, attracted m favorable comment at this fete.

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LOS ANGELES

MUSIC

HOLLYWOOD BOWL, Hollywood, C fornia, a music amphitheater which tracts many thousands annually, op the eighth season of "Symphonies der the Stars," July 9. The spe nights policy of past seasons will continued but a less number of c ductors have been invited. Bernard Molinari, the great Italian conduct directs the first two weeks, eight c certs. Eugene Goosens following, dire sixteen concerts, July 22 to 29, Bruno Walter directs the conclud two weeks of the season, ending Aug 31.

THE SAN FRANCISCO SUMMER SY PHONY SERIES opened last mon with Bernardino Molinaro directing first concert. Among the other gu conductors of the season are Wal Ganz, Dr. Hans Leschke, Eugene Go ens, Bloch, and again Alfred Hertz c ducts.

COMMUNITY MUSIC ASSOCIATIO Redlands, California, Mrs. George Mullen, Manager, provides free c certs in the Redlands Bowl twice week during the summer. Tuesday e nings are given over to commun sings and popular programs, Friday e nings concert artists appear. The s son opened in June with the commun play, "The Pied Piper." This mor includes the following artists:

July 5, Ruth St. Denis, world kno dancer.

July 12, Madam Elly Ney, fam pianist, and Nell Gotthold, drama soprano.

July 19, Barre Hill, baritone, a Catherine Wade-Smith, violinist.

July 26, Elsa Alsen, Wagnerian prano.

CLERBOIS LITTLE SYMPHONY, Ro C. Clerbois, conductor, has resumed t concerts of the summer months at San Barbara, on occasional Sunday aft noons at El Paseo. An unusually lightful concert has been arranged August 10, just preceeding the Spanish Days Fiesta.

PASADENA CIVIC ORCHESTRA, Pas dena, California, conducted by Regina Bland, has given two concerts of t summer series. A third concert will given in July and another in Augu probably at the Pasadena Junior C lege, where the first were given. T concerts are free to the public. The ficers of the Orchestra Association s Franklin Thomas, president; Frank Sellers, first vice-president; Miss Jur Wolff, second vice-president; M George H. Martin, secretary; a Charles L. Wright, treasurer.

VISTA DEL ARROYO CONCERT O CHESTRA, Pasadena, California, o a series of three Sunday evening co certs at the Vista Del Arroyo hotel, ranged for the time of the full moon July and in August.

HOLLYWOOD BOWL ASSOCIATIO Hollywood, Los Angeles, Californ announces the presentation in conc tized form of three great operatic m terpieces at the Bowl in connection wi the symphony concerts. The operas w occupy the full evening as part of t Friday soloist series. The programs scheduled are:

July 26, "Carmen," with Alice Gent Paul Althouse, and Alexander Kiss burgh.

August 2, "Die Walkuere," with El Alsen, Paul Althouse and Tudor W liams.

August 16, "Tannhauser," with Ali Gentle, Alexander Kisselburgh, and O Ploetz.

VERSITY OF SOUTHERN CALIFRNIA opens the summer music sesh July 1; closes August 9. A week's es of late afternoon lectures will be en by Eugene Goosens and Dr. How- Hanson, head of the Eastman ool of Music, during this period.

CHAUTAUQUA, New York, season ns July 9, with Albert Stoessel conting the music.

LIC LIBRARY, Pasadena, California, isted among the first to supply free sic to the public. A large collection phonograph records were bequethed he library by Miss Emma E. Dickin- , and these have been indexed and logued for circulation. Five may be en out at one time for a period of weeks, and one renewed unless reed by another borrower. The list udes about four hundred selections m the operas, as well as many misaneous subjects. The greatest living gers are represented, as well as those dead.

ON-WOLFSOHN CONCERT SERS of San Francisco, California, have anged a program of interesting nts for the fall and winter season the Scottish Rite Auditorium.

ST STUDENTS' ENDOWMENT, Dr. Lnard Sievers, president, announces auditions for free scholarships in Eastman School of Music, Rochr, are held in Los Angeles in July, er Dr. Howard Hanson, director of institute.

ANGELES SYMPHONY CLUB, Los eles, California, has resumed rehsals under the direction of the nder and conductor, Ilya Bronson.

IFORNIA MUSIC TEACHERS' ASCIATION holds the annual conventi in Sacramento, California, July 8-11. The Senator is the official hel.

GE LESLIE SMITH is appointed nager of the Los Angeles Philharmic Orchestra, succeeding Caroline E. Sth, who continues as the personal resentative of William A. Clark, nder of the orchestra, and as secretand treasurer of the symphonic ch.

UNIVERSITY OF CALIFORNIA poses to make the San Francisco servatory of Music a part of the versity work if the Conservatory rts a suitable building and obtains adequate maintenance fund.

TREST is manifested already in the roach of the 1929 opera season in Francisco. General Director Merc announces the addition of Lauri- Vi, Metropolitan Opera dramatic ter, to his list of artists.

OR ORATORIO SOCIETY, of Los eles, California, John Smallman ducting, made its first appearance month in a complete oratorio. This iety is made up of a hundred pupils grammar and junior high schools, w organized two years ago and has ticipated in some of the concerts n by the Los Angeles Oratorio Soci- t.

MBIA GRAND OPERA COMPANY, merly known as the Milano Grand a Company, is forming in Los Anes under the general directorship of ander Bevani. Maestro Alberto Ci is announced as the conductor.

' SYMPHONY CONCERT of a series e given out of doors, during the mer months, at Anaheim, Californi was presented late last month by Woman's Symphony Orchestra of Angeles, directed by Henry Schoene- e.

JUBILEE SINGERS appear on the lar Saturday night program of the n's symphony concerts in the Hol- od Bowl, Hollywood, California, ust. This group of colored vocalists esent the third generation of vocal t trained at Fisk University, Nashvil, Tennessee.

C CANTATA SOCIETY, Hal Davidon Crain, director, gave the last con of the season in the Superet Ch ch, Los Angeles, last month, pre- ng a program of choral and instruntal works.

ANNOUNCEMENTS

UNITY PLAYHOUSE, Pasadena, Cafornia, announces programs:
July 6, "Why Not?", by Jesse Lyh Williams.
ly 9 to 20, "Gentlemen Be Seated," a instrel Show, locally arranged and ing "Dance Colinda," by Katharine Edson and Marchon Brothers.
ly 23 to August 3, "Enchanted Art."

DRAMA BRANCH OF THE COMNITY ARTS ASSOCIATION, Santa Barbara, California, is now in the second half of the ninth season of plays. These plays are given at the Lobero Theater under the direction of Charles Meredith. The plays scheduled for this second half of the series are selected from the following list: "Anna Christie," Eugene O'Neill; "So this is London," Arthur Goodrich; "The Woman in the Case," Clyde Fitch; and "The Poor Nut," Elliott and J. C. Nugent.

THE WORKSHOP, a vital part of the Community Playhouse, Pasadena, California, functions with its own directors and players, offering the best available plays. These plays are given on Saturday evenings in the Recital Hall of the Playhouse and are open to the public. The program for the month includes:
July 6 and 13: "The Fifth Horseman."
July 20 and 27: "Cobwebs."
August 3 and 10: "Dancing Fool."

THE ALUMNI of Westridge School, Pasadena, California, has bought out the house for the opening night of the Minstrel Show to be given by the Pasadena Community Playhouse Association, at the Community Theater, July 9. The fund thus accumulated is to be applied on the Scholarship fund of the Alumni to send a girl to college.

THE FIFTH ANNUAL SANTA MONICA BAY DAHLIA SHOW will be held at the Santa Monica Bay Woman's Club, Santa Monica, California, August 28 and 29, 1929.

SCHOOL OF THE THEATER of the Pasadena Community Playhouse Association, Pasadena, California, is accepting enrollments for the school year of 1929-1930. Owing to the limited enrollment permitted and because in the escond year there will be senior and junior classes it is well for prospective students to arrange for enrollment early. The second term of the school opens October 1 for registration, October 8 for class work.

REGIONAL PLANNING NOTES of the Planning Commission, Los Angeles County, contains the following:
"Roadside beautification has become general throughout the United States. In this new era a road becomes a work of art. There is 'a State-wide Beautification Club' in Florida; an association, 'Friends of Our Native Landscape' in Wisconsin; the 'Colorado Historical Society' in Colorado, and various organizations from garden clubs to chambers of commerce in Arkansas, Alabama, West Virginia, Kentucky, North and South Carolina, and Virginia. California now has 600 miles of trees planted along highways; Oklahoma is planting highway trees steadily; Delaware has many of its highways landscaped; Arkansas states systematic beautification 'a worthwhile investment of public funds'; Michigan planted 140,000 pine seedlings along highways in 1928; Indiana 10,000 small evergreen trees, and Massachusetts more than 50,000 trees planted on highways in the past 22 years."

MARTHA OATHOUT AYRES, sculptor, lately of Denver, has established her Studio in Los Angeles at 8911 South Hobart Blvd., and is there working in her chosen field. She has made a special study of children and through her art it is possible to have the small members of the family done in bronze, or any medium selected, and in either a life size piece or the tiny statuette, suitable for the library table or a desk. Through the work of this artist the elves of the family circle may become a permanent part of the garden, acting as guardian of the fountain.

THE LIBRARY PICTURE PROJECT, sponsored by the Society of Oregon Artists and the Portland Library Association, has resulted in the circulation of a loan collection of good paintings in the homes of Portland and Multnomah County, Oregon. Thirty pictures, selected by the Society, make up the collection, and through the plan evolved hang in the Public Library in Portland where anyone having a library card may apply for any one picture by sendinb in a postal card to the library. The picture is loaned for one month with the privilege of renewal for one more month. This is a boon to shut-ins.

EL PRADO GALLERY AND STUDIO, 2547 Fourth Street, San Diego, California, is conducted by Esther Stevens Barney, features the work of the artists of the southwest, and supplies paintings suitable for modern homes. The gallery is open in the afternoons, three to six, and other times by appointment.

FORTUNE TELLING is one of the modes of entertainment adopted at many charity functions and at home during the tea hour. A decided aid to an amateur in this line is the new Seer See fortune telling chart, found in many art stores. The novel chart is the outcome of following the solar or planetary influences on character, combined with even older systems. It carries a mystical appeal

Very charming figure of Venus of Carrara marble, executed at Rome by Bisetti in 1856. Height 4½ feet, Price $1250.00

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because of the early religions and legendary symbols embodied in the chart and accompanying scroll.

ARTLAND CLUB PROGRAMS: Madame Anna Ruzena Sprotte, Chairman.

Monday, July 1, dance.

July 8, Phillip Trovitz, pianist, presents three members of his concerto class.

July 15, membership meeting, 8.00.

Cards: Mme. Maud de Barros Moreira, Chairman: The regular card parties for members and their friends will be held every Thursday afternoon at 2:00 o'clock prompt during July, except July 4th.

July 30—Tuesday evening, July 30, the monthly evening card party will be held at 8:00 o'clock.

APPOINTMENT of a dean and six new members of the Scripps College faculty, all of whom are prominently known in their special fields of study, is announced by Dr. Ernest J. Jaqua, president of Scripps College.

Isabel F. Smith, recently dean of the freshman class and associate professor of geology at Smith College, Northampton, Mass., is appointed dean and professor of geology.

The Reverend John W. Darr, appointed professor of religion, brings to Scripps College wide training and experience in scholarly and pastoral work.

The other new appointees, who begin their work at Claremont next September are Glenn Hughes of the University of Washington, Dr. John B. Appleton of the University of Illinois, Morgan Padelford of the University of Washington, Miss Louise Hawkes, now in Europe, and Mrs. Una Bernard Sait of Pasadena.

Glenn Hughes, author of many plays and former editor of the University of Washington Chap Books and of the Pacific Review, has been in Europe recently on a Guggenheim travel fellowship. His "Story of the Theatre" is well known and his book on contemporary European drama will soon be off the press. He will come to Scripps as professor of English and dramatic art.

Dr. John B. Appleton, appointed associate professor of geography, is the author of several important books on this subject and has travelled widely in Europe, receiving his training at the University of London, the London School of Economics and the University of Chicago.

Morgan Padelford, winner of northwest honors and of a Carnegie scholarship with travel and study in Spain and France, will serve as instructor in art. Miss Louise Hawkes, graduate of Vassar, with her Ph. D. from Columbia University, will come from Europe, where she has been studying in Paris and Florence, to be assistant professor of French. Mrs. Una Sait, wife of Professor Edward M. Sait of Pomona College, will be associate professor of psychology. She received her training at Cambridge University and at Columbia where she received the Ph. D. degree.

With the addition of these new faculty members the college will have a faculty of twenty next year. A third freshman class will be admitted in September, bringing the enrollment to 150.

Construction is nearing completion on the $250,000 college administration building and the third dormitory unit. The administration building is the gift of Mr. and Mrs. Allan C. Balch of Los Angeles.

The college is now choosing its next freshman class from a large list of applications. Nine honor scholarships of $500 each are available for competition by entering freshmen, sophomores, and juniors. The examinations will be given on Saturday, July 13.

"CALIFORNIA WOMEN OF THE GOLDEN WEST" was founded April 6, 1929, in Los Angeles, California: An event of outstanding importance in Western club circles was the recent gathering of prominent women, leaders in civic, club and social activities of Southern California, held at the Gaylord Hotel on Wilshire Blvd., Los Angeles, marking the initial social introduction of the newly organized "California Women of the Golden West."

This enterprising women's organization claims Los Angeles as its home place. There will the headquarters be located with an organized group of subchapters throughout the State of California in various leading cities; the Los Angeles Chapter, the "mother chapter" of all. The purposes of the new organization are far reaching in that they embody several great idealistic aims founded on the granite rock of "friendship"; friendship between women.

Mrs. Marmaduke Eskridge and Mrs. George Davidson Gilmore are the founders of California Women of the Golden West. The germ of the idea was born in the brain of Mrs. Eskridge during the great World War while she did her bit as a Red Cross correspondent, in Washington, D. C. Her own two sons served throughout the war and because of her sacrifice she was ever ready night and day to broadcast her comforting, bright, cheery withal sympathetic, straight-from-the-heart letters, to other monthers, to sisters and wives all over her own country and throughout Europe, and many of them are still continuing to corre with this sincere little woman. I course of her wide correspondence Eskridge discovered the great val friendship between women. She wa pressed with its power for good, its strength when aroused and awaken some outstanding disaster or common fortune.

All the time the friendship germ in her busy brain—she knew she ha germ of a tremendous idea. Two ago she came to Mrs. George Dav Gilmore with her idea as yet unfo They put their heads together—two Southern women, earnest, enthus loyal idealists both of them—and the war-born germ of friendship was acc dulated into a magnificent thing by two friends. They plotted and pl until finally the other day was bor first organization in California fo women living in California who lov Golden State and who are interest its progress. The Native Daughters Golden West shut out the thousan women who love the land of their tion, who have come there by choice ing up old ties "back east" or " south"; not so the new organizatic generously welcomes all women livi California provided they are the sort of women.

Mrs. Eskridge and Mrs. Gilmore th of the good that friendship properly might do for their beloved Calif They outlined the purposes of their posed organization as follows: (a preach the establishment of an emble memorial of appropriate design to sent the State of California in Sta Hall in the Capitol Building in Was ton, D. C.; (b) to promote the e tion of California Women's achieve in Sacramento, Calif., and in Washin D. C.; (c) and lastly to cooperate other established organizations in worthy endeavors that promote the fare and progress of California and fornia women; to strengthen the bo friendship, not only between wome California but between women throu the world.

Their plans embodied within worthy purposes, they decided upon organization name "California Wom the Golden West" and had it copyrig By-Laws were adopted as soon as a able number of women joined in movement—officers and directors w elected—and today the new organiz is in full swing with a working "Co of Gold," as the fifty committees named within the club. The counci cludes all activities in which Calif women are interested, each activity tered under its own capable chairma

The gathering at the Gaylord was of the most remarkable ever seen where, in that, according to experi workers in women's organizations, as Mrs. Charles McKelvey, Florence lins Porter, Mrs. R. W. Richardson Mrs. E. C. Magauran, and other n leaders, so large a number of wome never joined any other movement a very beginning. A distinguished pro was presented by Miss Virginia Call

There were some six hundred mer enrolled—all earnestly interested in work outlined by the founders, Mrs. ridge and Mrs. Gilmore. The affair one of the most brilliant of its kind witnessed in California; beautiful g —beautiful women of the southlan alive to the new venture. Lovely draped tea tables presided over by a axy of California's loveliest younger trons—a receiving line of forty women—leaders in the blue-books of West—club presidents, writers, ar musicians, civic notables—they were there. Even little Mrs. Mary L. Le sister of our own President He Hoover, was there in that receiving —and Mrs. Joe Crail, wife of the gressman. Mrs. William Read, Mrs. land Atherton Irish, Florence C Porter—many, many outstanding w —were all there to launch the smart organization.

Mrs. George Davidson Gilmore is dent of the new California Women o Golden West; Mrs. Lydia Crossley i vice-president; Mrs. William Read, vice-president; Mrs. E. C. Magauran, vice-president; Mrs. Elaine Anderson ley, recording secretary; Mrs. Marma Eskridge, corresponding secretary chairman International Friendship mittee; Mrs. R. W. Richardson, treas Mrs. Charles McKelvey, parliamenta and directors, Mrs. Earl McClintock, William Duffield, Mrs. J. O. Colwell, Harry Waldron Michaels, and Mrs. F Suttle (also chairman of membe committee).

The Gaylord will be the meeting of the organization and regular prog followed by salon teas will be held on the third Friday each month. "Council of Gold" will meet as round ble groups in between, where they study, plan programs for the regular day meetings and work up exhibit rial. Each sub-chapter throughout State as it is formed will follow the line of work as does the mother ch at Los Angeles. These chapters are ready being organized in San D Fresno, Long Beach, Ontario and Francisco. All this great work fro tiny seed named "Friendship."

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[ ] Kitchen Fan Ventilator
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SHORT MOTOR TRIP

THE BACK COUNTRY as the pleas land lying north east of the city San Diego has come to be gener known is traversed with good ro leading to small towns and c munities, each sufficient to itself is all well known to the peaple San Diego, who plan their week trips to some one of the deligh small inns which are found in vicinity. It is never considered far to drive to Pine Hills Lodge a luncheon to include bridge o swimming party in the lovely plu

ESCONDIDO, one of the towns of back country, claims wide atten through the grape culture and years has invited the world, of vicinity anyway, to come and see stay and enjoy the perfect fruit the vine. Last year the to through its Community Players, sented a pageant-play, depicting romantic history of the neigh hood and which it is hoped will repeated annually. One may be c fortably housed in an inn in Esc dido as the country round about w rants a stay of a day or more.

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week-end motor trip or a vacation many weeks may be planned from San ncisco, in diverse directions, and with l pleasures attendant. An early start, easy the night before, with a ride ss the bay to Sausalito when the sun just awakening the world, is best. n Sausalito the way leads over the famed Redwood Highway, which in summer is bordered with the flam- rhododendron, and the lovely azaleas. hanting by-roads beckon and memo- of pleasant places in the mountains along the lakes come to mind, but the Highway leads to wonders be- , and the redwoods still shelter the The early afternoon brings the rist to the meeting of the east and n forks of the Ell River, and here one with vision has taken advantage lature's graciousness, and, in an ideal ng, built a satisfying hotel for man's ort. Here are provided not only ma- l comforts, but on a tree-shadowed ce may be planned days of delightful . Golf may fill the hours, or the e paths followed. The lake offers ming and boating and a study of ornia's boundless flora would prove esting. Dancing may be enjoyed or e selected as entertainment for the ng. With the beginning of a new new plans may be made, a canoe trip ut too many hazards, leads into new ory. Or trails followed across ridges the high ranges, finding new streams e fish abound. All this is in Hum- County, and the Hotel is the Benbow.

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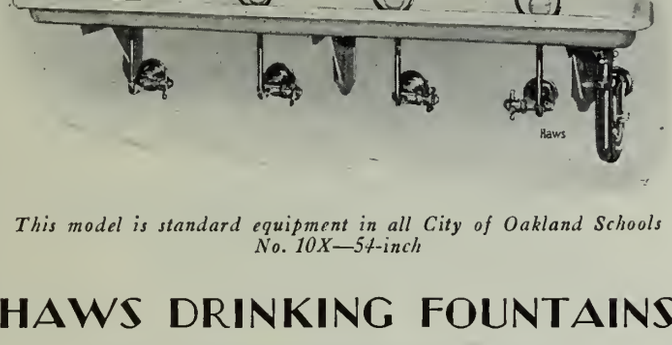

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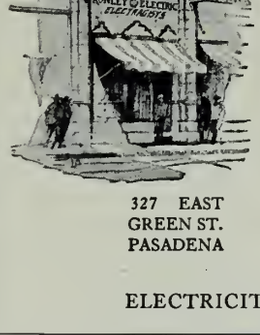

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GARDEN CALENDAR

July

"He spake of plants that hourly change
Their blossoms, through a boundless range
Of intermingling hues;
With budding, fading, faded flowers,
They stand the wonder of the bowers
From morn to evening dews."—W. Wordsworth.

ULY the gardener's month of the "dolce far niente." The month when vacations lure us to arrange for the watering and n seek ocean or shore. Still one must be careful to save the desir- e seed and plant immediately if best results are to be had.

The Watsonia seeds are almost ripe. The wonderful new crea- ns in this line bid fair to rival in variety, form, and grace their der sister, the gladiolus. But of course you crossed a few so as t be up to date. They produce seed so freely. How different the ce with so many other desirables we would like to work with.

Take the case of Dielytra Spectabilis (Bleeding Heart) which narvelously adapted for self fertilization by a complex machinery; seldom produces any fertile seed even when hand pollinated.

The related genera Dicentra, Adlumia, Corydalis and Fumaria such tempting baits for the hybridist but do not seem to be ailable for the improvement of this delightful subject.

The Bougainvilleas, of which I have in my garden Sanderiana bra, Lateritia, Braziliensis, Cypheri, Maude Chettleburgh, Roose- t, Panama (Crimson Lake), Ginderi, Rosea and two un-named ds have so far given me no seeds, either with their own pollen by crossing. Reciprocal crossing between various Bougainvilleas l Mirabilis jalapa (The Four O'Clock), a near relative, are also successful. I must study their pollen. Have you ever looked pollen under a microscope capable of magnifying 200 times or re? The pollen of each species is formed of tiny grains different each species. There is nothing more beautiful in nature.

The tree mallow (Lavatera trimestris) looks like a baseball cov- d all over with conical spikes; the Tiger Lily (Lilium tigrinum) ks like a deflated football, while the Chicory has the appearance being studded with stars.

If you want to see pollen in action put a 50% solution of sugar (lucose) on a glass slide and dust a little pollen thereupon. In a rt time the pollen grains will swell and begin to emit a tube. the pollen grain were upon the stigma of a flower, this tube would gin to pass into the substance of the stigma and travel clear down style till it reached the ovary, where, entering one of the ovules it would unite with the ovule to form the embroyo or baby plant; the ule then would enlarge and become a seed. In the Tigridias the len travels down the style at a rate of one inch in six hours.

This year I planted about 3,000 Tigridias in 7 varieties but will get much because my little bantams, never hitherto guilty of predation, ate off the succulent tips.

July is still a good month in most parts of California to plant adiolus for late bloom. In Southern California, the continually ercast sky caused much heartburning among originators of new adiolus. Some of us with gardens full of wonderful new crea- ns did not have a single bloom ready for the annual garden show.

This month, too, one plants Passiflora edulis, (the passion vine) h the eatable fruit. In my opinion its flavor is nectar and am- sia, a flavor it can impart to sherbets and jellies. Dear garden er, you have been so often stung by wonder berries, spineless tus steaks and other products of printer's ink genius that you will spect that this is "just another of those things." Take it from me— is is good.

Kennedya comptoniana is a vine with clusters of miniature blue flowers, reminding one of a baby wisteria. Few things in my gar- n have received more admiration than this. It is now ripening it seed. The seed of this fine thing should be planted when ripe.

This month the bearded Iris may best be separated and replanted. this operation care must be taken to cut the leaves down to eight ten inches. All rhizomes showing little holes should be burned. In planting, the rhizomes should be barely covered with soil. The soil must be first thoroughly worked and a little old plaster or lime added. They can be pegged down with a hairpin made of stout galvanized wire. Water once and then keep dry; sun-baking does these plants more good than harm and makes them floriferous in the springtime. El Capitan still rules as a favorite with me in its color, though some of my seedlings in many points are better.

The other day I saw a Sempervivum (House Leek), it was about four inches across with spear shaped leaves which were entirely chocolate colored. It was incorrectly named. I would be very grateful to any of my readers who could put me in touch with a few of these plants. The writer also desires to obtain Echeveria viridis and E. setosa.

This is the ideal month for all operations on the cacti and succulents; seed sowing, making cuttings, grafting, etc. Throughout the state all enthusiasts in this line are turning their minds to the two big events of the year. The show at San Francisco in August and the one in Pasadena, Aug. 29-30-31. These will be the first all cactus and succulent shows ever staged in this country. Judging by the interest in these plants these shows will be a great success. People are planning to come from great distances to attend.

We take this opportunity to welcome to the journalistic fraternity the Journal of the Cactus and Succulent Society of America. We know it will be good from the personnel of its staff and contributors.

Have you this year planted a tree for permanence?; have you enriched that cabin site with a tree or two? If not why not?

Remember that "The glory that was once the Holy Land" is now a desolation because the timber was cut down. Failure to plant new trees permitted the rain to wash the soil of the hills and erode the valleys. Think of the immense country of Siam, with hardly a tree in its vast expanse. Remember that when the trees get thin, the top soil goes and that this makes reforestation almost impossible. Don't you feel ashamed when motoring from North to South in this land of "Sunshine and Flowers" to see interminable miles of foothills and mountains planted to nothing but billboards, most of them shouting half-lies or pandering to the useless, petty and futile in our lives. Trees aside from their utility speak of noble things, of verities, of eternals and of wholesomeness. They have inspired some of the loftiest sentiments in the literature of all countries. This may sound like sentiment, even blah to the rigid scientist, but I have observed the effects on large numbers of people.

Answers: Loloia Cole, Los Angeles. The yellow flowered South African bulb you ask about is undoubtedly Ornithogallum thyrsiflorum. It is the only canary colored cut flower that I know of that could remain fresh for a month. I have sought for years for this plant. It was imported into this country by the Bureau of Plant Introduction, but was lost in Washington. Write to your friend in Africa for some seeds.

Wm. Whalen, San Francisco. The fuchsia with the lilac-like flowers is Fuchsia arborea; cuttings of the half-ripe wood put in the ground on the north side of your house covered with glass (milk bottles will do) will root readily and may be set out in a few weeks. In placing them, remember they become quite large trees.

Mrs. Evans, Portland, Ore. The fancy leaves zonsl pelargonium you sent me is the old fashioned Mrs. Pollock.

Henry Cook, San Diego. I do not advise you to cut up your Bougainvillea at this season of the year. Washington's birthday is the best time. Thick old wood is the best. Bottom heat.

Arthur D. Houghton, M.A., M.D., PhD., F.R.H.S.

MONTHLY BULLETINS

NORTHERN CALIFORNIA CHAPTER

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MAY BULLETIN, NORTHERN CALIFORNIA CHAPTER, A.I.A.

THE regular meeting of the Northern California Chapter, A.I.A. was held at the Engineer's Club on May 28, 1929 at 6:30 p.m. The meeting was called to order by President Harris Allen.

The following members were present:

Morris M. Bruce	Ralph Wyckoff
John B. McCool	A. McF. McSweeney
Mark T. Jorgensen	James T. Narbett
Ernest E. Weihe	Birge M. Clark
William I. Garren	John Bakewell, Jr.
Ernest L. Norberg	Henry H. Gutterson
Harry M. Michelsen	Chester H. Miller
Charles F. Maury	W. H. Crim, Jr.
John H. Christie	G. F. Ashley
Lewis P. Hobart	Albert J. Evers
William C. Hays	Harris Allen
Wm. Clement Ambrose	James H. Mitchell

MINUTES

The minutes of the previous meeting were approved as published.

REPORTS OF STANDING COMMITTEES

Mr. Gutterson reported on the Honor Award Exhibit, and spoke of the enthusiasm with which architects are responding in submitting material.

Mr. Michelsen of the Industrial Relations Committee outlined suggested plans for closer contact with manufacturing concerns, by educational trips to manufacturing plants, and explained the purpose of the questionnaire submitted to the architects to obtain their reaction to this program.

REPORT OF DELEGATES

Delegates who attended the A. I. A. convention in Washington voiced their impressions, and spoke of various activities which were outstanding features of the gathering.

Mr. William C. Hays told of the deliberations and meetings relative to the development of the Capitol grounds, with particular reference to the plans for the section known as the triangle, and the difficulty being encountered in controlling the architectural appearance of the privately owned frontages opposite. He offered the following resolution for consideration:

"The American Institute of Architects expresses its appreciation of the progress being made in the architectural development of the city of Washington, as recently announced by the President of the United States, the Secretary of the Treasury and others responsible for the inception, design and execution of this great work. The Chapter's congratulations are hereby offered and its support pledged.

"The Chapter sees a most critical problem in the potential dis-harmonies that may develop on the North side of Pennsylvania Avenue, facing the new Federal Buildings, if present individual property holdings are built up with no more check than is provided by current building restrictions.

"The right of the individual owner to normal profit is undisputed, but it may be maintained that the People are parties in interest, with just claim to share in those increases in values, financial as well as artistic, which the Federal improvements alone create.

"THIS CHAPTER BELIEVES, therefore, that the Government should have made, immediately, special studies by experts in the major phases involved, to find a method whereby all

(Continued on Page 71)

MAY BULLETIN SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The members of the Southern California Chapter, the Americ Institute of Architects, met in 246th meeting held at the Universi Club Los Angeles, California, at 6 o'clock P. M., on Tuesday, M 21, 1929.

With the consent of all present the roll call was dispensed wi and the names of those present taken from the attendance card The following were present:

Edwin Bergstrom, Myron Hunt, Reginald D. Johnson, Ge J. Adams, Arthur L. Acker, H. J. Reed Barrett, Edgar H. Clin Pierpont Davis, Fitch H. Haskell, R. Germain Hubby, Chas. J Johnson, H. Roy Kelly, John P. Krempel, Donald D. McMurra A. S. Nibecker, Jr., Wm. Richards, Robt. B. Stacy-Judd, A. (Weatherhead, Eugene Weston, Jr., D. R. Wilkinson, C. M Winslow, H. F. Withey, David J. Witmer, J. T. Zeller, Horat W. Bishop, Paul J. Duncan, Chas. H. Kyson, Paul Murph Guest: Mr. Harris C. Allen, President of the Northern Californ Chapter, American Institute of Architects.

The minutes of the 244th meeting were read and adopted.

The minutes of the 245th meeting were read and adopted.

Prsident Pierpont Davis welcomed as the guests of the Chapt the Students of the 1929 graduating class, University of Southe California.

The prize work done by the students during the past year w exhibited and it received high praise from the members of tl chapter. David J. Witmer stated, in complimenting the studen upon their great showing, that the work showed a great advancemei over previous years' exhibitions. Dean A. C. Wetaherhead of tl school of architecture of the University of Southern California to of the work being done by the faculty of the university to constru a sound foundation under the school of architecture, that the yea to come would find it a leader among the great colleges of Americ

Dean Weatherhead attended the sixty-second annual conventic of the American Institute of Architects and told of the annu meeting of the Association of Collegiate Schools of Architectur which was held just previous to the convention. The associatio which has a membership of 26 colleges, with schools of architectu of Class A rating, was 100 per cent represented, and Dean Weathe head stated that a resolution was adopted that all colleges with class A rating in architecture must adopt a five-year course architecture within five years.

The delegates of Southern California Chapter to the sixt second annual convention reported upon their reactions to tl convention and told of their personal experiences. The delegat who spoke were: A. S. Nibecker, Jr., Fitch H. Haskell, Euge Weston, Jr., Carleton M. Winslow, H. Roy Kelley, David Witmer, Myron Hunt, Regional Director and Edwin Bergstror Treasurer of the Institute.

Mr. Bergstrom told of the growth of the endowment funds the American Institute of Architects, stating that there were no 11 endowments in operation, representing a total of $160,000. M Bergstrom stated that these funds had more than doubled duri the last few years and that the growth represented a confidence the members in the Institute.

There being no other business requiring immediate attentic it was regularly moved, seconded and adopted that meeting adjour

A. S. Nibecker, Jr., Secretary.

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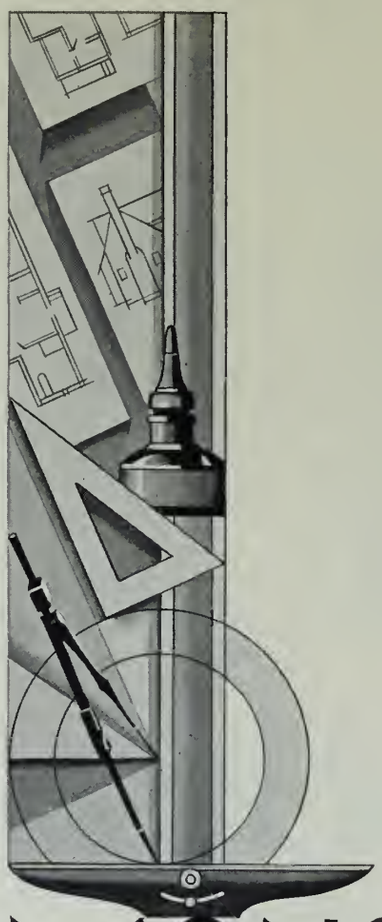

THE PRIZES

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Third Prize: A three weeks vacation trip anywhere in the United States, including expenses and $100 in cash for incidentals.

Ten Honorable Mentions: $50.00 each, in addition to a special leather copy of Richard S. Requa's latest work "Old World Inspiration for American Architecture."

Special Prizes: First, $100 in cash; four Honorable Mentions of $50 each.

The contest is to be judged by a committee of architects, selected by Midwest Chapters of the American Institute of Architects Richard S. Requa, A. I. A., Professional Advisor.

Closing Date . . . October 15th, 1929

All entries must be received at 650 17th Street, Denver, Colorado not later than October 15, 1929. Programs fully outlining all requirements and conditions of the contest have been prepared. You can secure a copy by writing or wiring . . . .

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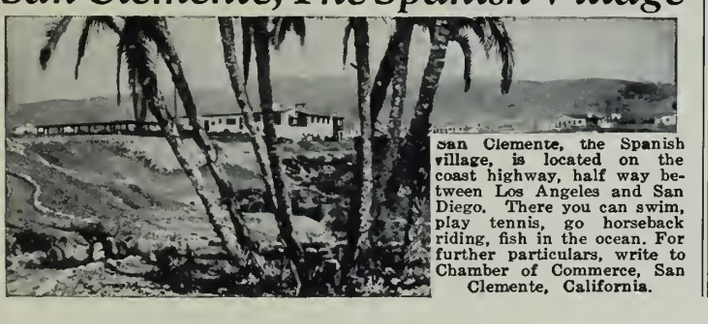

San Clemente, the Spanish village, is located on the coast highway, half way between Los Angeles and San Diego. There you can swim, play tennis, go horseback riding, fish in the ocean. For further particulars, write to Chamber of Commerce, San Clemente, California.

Architectural Club Meetings

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THE ARCHITECT—WHO IS HE?

By VERNER B. MCCLURG, *Architect*

IT IS an existing fact, that the "Architect" or rather his profession, is little understood by the general public. The name "Architect" itself has dignified rank with doctor and lawyer in the mind of most people, but just what he does is astonishingly vague in these same minds. Certainly people know he is associated with the design of buildings, with blue prints and wordy specifications, but beyond that the general knowledge is nil.

The state of California, and many others, places its stamp of vested authority upon the architect by certifying, or licensing him to practice, a similar procedure as carried through with doctor and lawyer. Certification is obtained by the passing of examinations given by an examining board and all persons so passing receive a certificate from the state and pay annual fees, which funds go to carry on the work of the State Board of Architecture and to hire legal services for the prosecution of illegal practices.

In other words, the state actually designates who is an architect and by its certification of persons it deems competent to practice the profession in the state, confers with the certificate, full legal power and standing in court as to transactions coming under architectural practice. That is expert testimony in court.

Only persons so "certified" are allowed the use of the name "architect." In fact no one else may legally use any designature which in any way assumes that he is in the business of preparing plans and specifications for building construction. The only exceptions (and these are not exceptions of nomenclature) are; a person may prepare plans and specifications for his own buildings; or plans and specifications may be prepared by individuals for other persons provided the individual preparing the plans and specifications notifies the owner in writing, and before any work is done on the plans and specifications, that he is not an architect, that he has not been certified to practice architecture in the state of California.

A recent amendment to the state laws regarding the practice of architecture put teeth into the existing laws. Penalties for infringement of the law are no longer to be lightly considered, a fine of $500.00 or six months in jail, or both. Equally as important, funds from accrued license fees will now be available for employment of legal talent to prosecute offenders.

So much for the architect's status. Now what are his "stalks in trade"? Briefly they are outlined in the following:

First:—His educational training, his business practice and his artistic ability, make him the most logical person to solve a building problem. No one else is as vitally interested in all the phases which make up every such problem as, utility, economy, beauty, durability and economic value.

Second:—His legal status of making and enforcing decisions as to materials and workmanship is established.

Third:—By his control of the client's money-paying he can assure the latter that his funds are being paid for actual value received on a particular job and are not paying a contractor's bills on some other job.

Fourth:—By his bookkeeping faculties, his continual supervision of the job, his knowledge of the desires of the Owner, as brought out during the preparation of the drawings and specifications, he is able to lift a considerable load of responsibility from the client's shoulders, and to make a pleasure rather than a burden out of a building operation for the Owner.

Fifth:—An owner can secure better bids, from more reliable contractors, and in a more definite time, from an architect's complete, well detailed, plans and specifications and he can be better assured of obtaining in the building itself the structure he desires, substantially built, artistic to look at, and an economic present and future asset.

Sixth:—The Architect's detailed work with the Owner is preparing drawings, and his complete control of the job during construction, regulate *extras* to a minimum.

Seventh:—The Architect's continual connections with finance companies, material manufacturers, contractors and sub-contractors, building department officials, public service corporations, etc., not to mention the actual artisans on the job and in the fabrication shop, keep him constantly in touch with the changing barometer of supply and demand in his field. In fact, the whole picture of a building project spreads itself before his eye, from its inception in the mind of the owner; the site, with its deed, zoning, street-widening. and other restrictions; the economic use of the proposed structure; the proposed tenancy; the engineering of soil-bearing, of wind and earthquake bracing; the actual working drawings and specifications; the construction bond and letting of contracts; the actual supervision and authorization of payments; the guarantees of material and workmanship; the releases of labor and material; the final pointing-up; the legal notice of completion; the periodic and final reports of the Architect's office to the owner; the expiration of the lien period and finally the complete settlement of all payments, to contractors, material dealers, etc. All these are parts of every job and of equal importance. They all require thorough knowledge and accurate attention, but above all a concentrated interest on the part of a centralized authority. Who is better fitted than the architect for the carrying out of all of these items and bringing co-ordination of the whole? Certainly not the owner, his training and experience is inadequate along these lines. Certainly not the contractor, he has plenty to do to carry on his own operations and cannot impartially judge his own work. The architect alone can fulfill the qualifications. His is the perspective view of the entire project.

The Architect, like members of his brother professions finds it difficult to place his services before the public in an age when advertising of commodities and service is carried to extremes. He is hampred by ethics. His services are often extremely intangible. True his best publicity is the beautiful, useful, and economically successful buildings for whose design he is responsible, but this is not sufficient in this age of cut-throat competition and promiscuous business-getting. The architect is out to uphold his profession by definite publicity. His value is real and is increasingly appreciated by a growing clientele.

LOS ANGELES ARCHITECTURAL CLUB

THE June meeting of the Los Angeles Architectural Club, held the 18th, was voted, by the record-breaking crowd who attended, the most successful held in a long time. Festivities commenced at 7:15 at the Paris Inn where delectable food—and equally delectable entertainment—were provided. After the dinner a sort of "progressive party" was inaugurated, the 125 members and their guests moving on from the Paris Inn to the 25th floor of the City Hall. Here, appropriately enough, the height limit question was discussed, pro and con—more con than pro, it must be admitted.

Before settling down to serious business a large proportion of those present promenaded about the balconies, refreshing themselves after the day's heat. The lights of the city, spread out in a gleaming panorama were an inspiring sight Those romantically inclined, were heard to comment on the moon, which was truly a summer's one—large and soft beaming.

The meeting was opened by President Hales, who was also the first speaker. Referring to the height limit, he pointed out that Los Angeles was about the only city that had such restrictions.

Following Mr. Hales, three men, all influential in civic affairs, said a few words on the height limit question. Mr. A. L. Lathrop of the Union Bank spoke against removing the height limit. His main arguments were: conservation of light and air by barring skyscrapers, the danger of traffic congestion and fire hazard incurred by high buildings, and the question of fairness to those who have already built. He concluded by saying that we didn't need skyscrapers in order to have beautiful buildings.

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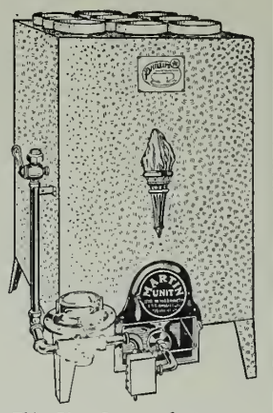

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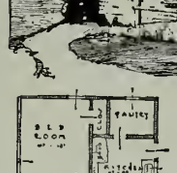

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Mr. Gordon Whitnall of the City Planning Commission next spoke, likewise upholding the height limit law as did Mr. J. J Backus of the Building Department, who followed him.

Mr. Gene Weston brought forth the idea of keeping the same cubage but disregarding the height limit. This would give, he held much better lighting and ventilation than we have under the present scheme.

Mr. Hales concluded the meeting by introducing Mr. Rob Wagner whose "Beverly Hills Script" is one of the most illuminating of our local publications.

THE SAN FRANCISCO ARCHITECTURAL CLUB

THE monthly meeting of the San Francisco Architectural Club was held May 15th. President Harry Langley presided. After the usual routine of business, discussion centered upon the question of raising the dues and the classification of older members whose dues will remain unchanged.

Ted Ruegg told the club of his visit to Mr. McGee, who is in the hospital, suffering from concussion of the brain and bruises, following an accident. He is doing well now and the club voted unanimously to send him some flowers. We hope he will be with us again soon.

After selecting and trying several names for the Club Bulletin all of which have been discarded for various reasons, it is now appearing under the name "Keystone." This name is the choice of Ira Springer. The last attempt to vote on a name resulted in the casting of some seventy-five ballots by thirty-six members present, so we feel Ira was justified in settling the issue. The prize for the member suggesting the winning name is still mysteriously missing, and a reward of one PINK PEARL ERASER is offered for its return.

The recent campaign against delinquents has had gratifying results. The treasurer reports dues coming in with unusual promptness.

The question of where to lunch on Thursdays is still undecided. The boys are on the lookout constantly. The main idea is to find a place where a banana fritter is a banana fritter and not filet of sole.

The days of the picnic at Saratoga (May 19th) draws near and it promises to be a grand event. Jack Sly announced some rules for the ball game, the most important being that ringers and professionals would be distinctly frowned upon. Arguments with the umpire are to be under Maquis of Queensbury rules.

J. E. D.

ARCHITECTS HOLD ANNUAL BANQUET AND INSTALLATION OF OFFICERS

ABOUT sixty members and guests were present at the second annual banquet of the Pasadena Architectural Club, held at the Pasadena Athletic Club, Friday evening, May 10th.

The Entertainment Committee provided a large and varied form of entertainment in the way of speeches by various members; songs were rendered by several of the club members.

Gene Brook and Mary Barth of the Collonette School of Dancing presented several splendid dancing numbers. They were accompanied by Genevieve Wiley.

Reports were given by Roy Parkes, President; Richard Ware, Secretary; Wm. S. Buyers, Treasurer; Wm. J. Stone, Publicity, and O. F. Stone, Education.

This was followed by the installation of the new officers, as follows: Robert Stanton, President; Harry A. Schoeppe, Vice-President; Richard Ware, Secretary; Mark Ellsworth, Treasurer. O. J. Stone, Wm. S. Buyers and J. R. Jarvis were elected members of the Executive Committee.

AS THE first step in an enlarged structural program, the Portland Cement Association today announced the appointment of Homer M. Hadley as regional structural engineer for the Pacific Coast. Mr. Hadley is to act in an advisory capacity to architects and engineers for the territory of California, Nevada, Arizona, Oregon, Washington and British Columbia.

For the last seven years Mr. Hadley has been in the employ of the Association as field engineer and then as district engineer with office at Seattle. He brings to his new post a structural experience both wide and varied.

MAY BULLETIN
NORTHERN CALIFORNIA CHAPTER, A. I. A.

(Continued from Page 66)

individual holdings, in each 'city block,' may be coordinated into unbroken units with all irregularities of 'frontages' eliminated, and all such 'units' developed, while suitably for their purposes, yet in a scheme of ensemble; that building heights affected should be determined in relation to uniform horizontal lines, nowhere higher than the corresponding Federal buildings across the street; that a basis system of 'sight lines' might be established, in relation to street widths, below which to confine the heights of any necessary projections above the roofs.

"The present problems are, first, of investigation, and second, of organization, in both of which the Arts of Design may well continue to be called upon, from the beginning, for cooperation and aid."

The resolution was unanimously carried, with the recommendation that it be referred to the Southern California Chapter for similar action. It was further moved and carried that a copy of this resolution be forwarded to the President of the American Institute of Architects; the President of the United States; the Secretary of the Treasury; Senator Reed Smoot, Chairman of the Public Buildings Commission; Hon. Richard N. Elliott, Chairman of the Committee on Public Buildings and Grounds; Colonel U. S. Grant III; to the Senators and Congressmen from California; Edwin H. Bennett, Bureau of Architecture, Treasury Department, Washington, and Milton B. Medary, Otis Building, Philadelphia.

Mr. John Bakewell told of plans for a new building for the Institute headquarters, and of the financial response which is being made by the different chapters. He urged that the Northern California Chapter take its part in this matter, and was appointed by President Allen to formulate ways and means for its accomplishment.

PROGRAM

Mr. H. M. Engle of the Board of Fire Underwriters of the Pacific spoke on various phases of earthquake resisting construction in this country, and of the latest methods advanced in such earthquake centers as Japan and Italy. These, if generally put into practice, would greatly eliminate the danger, and the higher initial cost would eventually be equalized by lower insurance rates, with the likelihood of only slight damage from earth shocks.

Mr. Lewis P. Hobart, who attended the convention as a delegate, put on several movie reels which he had taken about Washington, New York, and Chicago. Especially interesting features included the Capitol buildings, Washingotn Cathedral and Eastern University buildings.

The meeting was then adjourned with the announcement that the Chapter will not convene again until September.

JAMES H. MITCHELL, *Secretary.*

TRUSCON ANNOUNCES NEW TYPES OF WINDOWS

NEW improvements in the Donovan Awning type steel window which has come to be widely used in schools, hospitals, public buildings and all types of memorial structures have been announced by the Truscon Steel Company of Youngstown, Ohio.

The new window is considerably lighter in weight and is so constructed that opening and closing of the lower section operates the upper section also. It comes in units of two and three sections. The mechanical connection between the lower section and upper section can be disconnected to permit opening of either the upper or lower section independently of the other.

This window partakes of the charm and architectural values of all steel windows, having the slender rails and frames which characterize this modern building product. The new design is constructed of steel channel section welded at all points, and is equipped with a special mechanism to give it flexibility of control. Proper weathering is secured through double contact and over-lapping of sections all around. Cleaning of the projected sashes is a quick and simple operation, and awnings are rendered unnecessary by attaching shades directly to the sashes.

A booklet describing the new window has been issued by the Truscon Steel Company and will be sent to anyone interested in securing detailed specifications, drawings and illustrated material.

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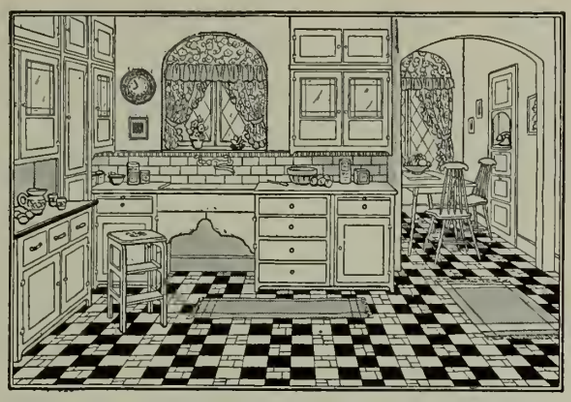

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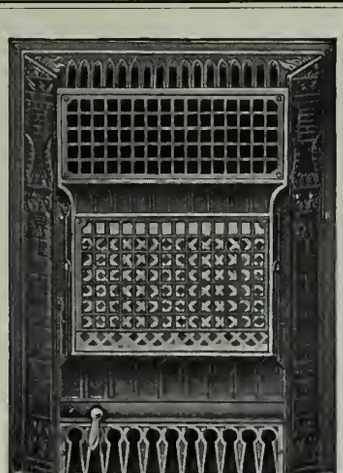

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THE UNIQUE CHARM OF NORTH AFRICA

(Continued from Page 22)

the slopes to an altitude of several hundred feet, the architectur approaching the villa type as it ascends to the heights until, at th top, here and there are occasional structures of palatial dimensions While the residences of the upper strata of Alger are superior i beauty to those of Tunis, the Arabian quarter lags far behind. Th streets in the district of the souks are so steep as to present difficultie in traveling them and, while the differences in elevation add to th charm of the broken roof lines, the cost of construction has no doub prevented a better development. With this one exception, Alger i by far the most interesting and beautiful city on the North Africa coast. Its streets are winding, wide and well paved. Tropical an subtropical growth is prevalent in the hillside gardens, and the view from the high levels over the Bay and out to the Mediterranean ar incomparable.

Baron Erlanger visited Tunis some twenty years ago and drove t Carthage. Each winter thereafter for several years, he spent i Tunis. For fifteen years he has lived in a villa overlooking th Mediterranean from the slopes of ancient Carthage. He has gra dually possessed himself of sufficient surrounding territory to protec his gardens from the inroads of Arab goats. He now spends mos of his time in his villa on the Mediterranean, taking only occasiona short trips to his home in England. He is a man of high cultur and an author of note, and has learned the secret of making his hous his home. Five minutes sojourn in his court or drawing room make it all but impossible to outstay one's welcome. If men of his cultur and education are willing to become all but expatriated to live i North Africa, there must surely be something more in this ancien land than meets the eye of the hurried tourist.

NEW DRESSES FOR OLD OPERAS

(Continued from Page 42)

logical use of the ordinary means available in a commercial theatre without resort to such subterfuges as painted perspective and shadows etc. While recognizable objects are presented, and approximately wit varying degrees of completeness, they are one and all "purely orna mental fictions" aiming to reinforce the spirit of the drama.

It is sometimes urged that it is inconsistent to invest works o former times in the garb of our own. In any particular case th question of degree becomes one of taste, and is in so far debatable but I do not believe that this criticism is justified in principle. Th scenic designer's concern is with the spirit of the piece rather tha with the history of art. Purely archaeological revivals may requir treatment in kind. But if a work of a former period has survive as a living part of our repertoire it is because it contains somethin for our time as well as its own. To that extent it should warran and withstand, a handling in conformity with our own ideals.

Rolland C. Buckley, architect; Henrique G. Arango, enginee and Emanuel Lyons, Jr., engineer, of Panama, Republic de Panam have formed a partnership under the firm name of Buckley, Arang & Lyons, Arquitectos e Ingenieros, for the practice of architectur and engineering, with offices at 27 Avenida Central.

This practice will include residences, office, commercial, apartmer hotels, schools, clubs, municipal and government buildings, and wi extend to Central and South America.

This firm has acquired the architectural and engineering depar ment of Wright, Haw y Compania, Ltd., and Grebien and Martin Inc., who will continue as constructors.

The firm of Buckley, Arango & Lyons desires manufacturer catalogs and samples, which should be addressed to Apartado 85 27 Avenida Central, Panama, Rep. de Panama.

Leo J. Devlin, architect, formerly located at 821 Market St., Sa Francisco, has retired from active practice on account of illness. H requests that advertisers remove his name from their lists and disco tinue the sending of catalogues and other professional data.

Frederick H. Meyer, architect, announces the removal of h offices to Rooms 516 and 517 Underwood Building, 525 Mark Street, San Francisco, California.

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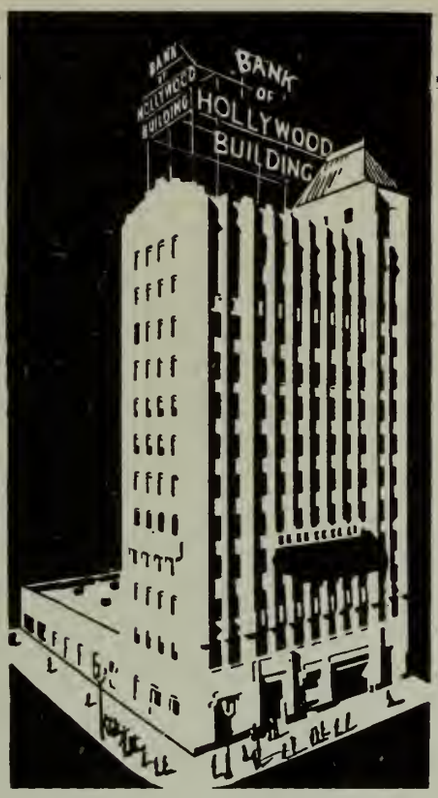

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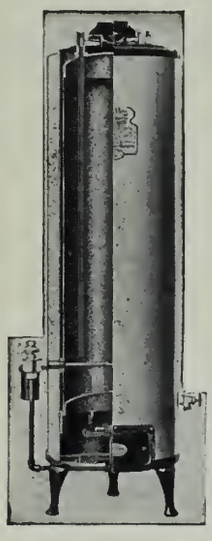

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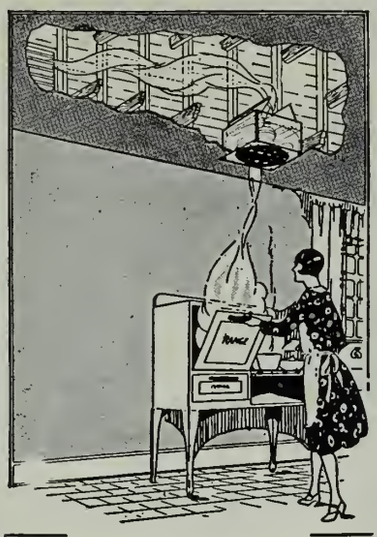

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JURY REPORTS ON HONOR AWARDS

The Jury of Award composed of David Allison, F.A.I.A., Carleton Monroe Winslow and A. H. Albertson announce their findings after a careful examination of the work exhibited by architects of the Northern California Chapter, American Institute of Architects.

Section 1,	Class A:	Dwellings of Six Rooms and under; Ray Willson, Oakland, Frederick H. Reimers, Architect.
	Class B:	Dwelling of Seven to Eleven Rooms Inclusive; Mrs. Warren Gregory, Santa Cruz, William Wilson Wurster, Architect.
	Class B:	Dwelling of Dr. Evans, Berkeley, Henry H. Gutterson, Architect.
	Class C:	Dwelling of Twelve Rooms and over; William H. Lowe, Presidio Terrace, San Francisco, Albert Farr, Architect.
	Class C:	Dwelling of Charles and Kathleen Norris, Palo Alto, Birge M. Clark, Architect.
	Class C:	Dwelling of George G. Pollock, Sacramento, Dean & Dean, Architects.
Section 2,		City Club House; Junior League House, San Francisco, Ashley, Evers and Hayes. Architects.
Section 3,		County Club House; California Golf Club, San Mateo County.
Section 5,	Class A:	Apartment Houses; Bowles Hall, University of California, George W. Kelham, Architect.
Section 9,		Miscellaneous Commercial Buildings; Mutual Stores Office Building and Plant, Oakland, Reed & Corlett, Architects.
Section 10,		Churches; Westminster Presbyterian Church, Sacramento, Dean & Dean, Architects.
Section 12,	Class A:	School Buildings; Music Building, Mills College, Oakland, W. H. Ratcliff, Jr., Architect.
	Class B:	W. P. Frick High School, Oakland, Blaine & Olson, Architects.
Section 13,		Public Buildings; Fire and Police Station, Palo Alto, Birge M. Clark, Architect.
Section 21,		Any of the Fine and Allied Arts as Distinguished from Architecture: Cement Frescoes, Mr. Simeon Pelenc, San Francisco; Architectural Models, Miss Julian C. Mesick, Oakland.

THE National House Beautiful Small House Competition Exhibition held in the Exhibition Rooms of the Architects Building, Fifth and Figueroa Streets, Los Angeles, has proven to be the success hoped for.

An inovation in the manner of exhibiting competition drawings was noticed in this particular exhibition. Two rooms were devoted to the prize winners: Mr. H. Roy Kelley, 1st prize, 5 to 7 room residence, and Mr. Gordon Kaufmann, 1st prize, 8 to 12 room residence; in which to display materials used in the prize houses. These rooms were attractive features in themselves and created considerable comment with the architectural profession and laity.

An outstanding fact regarding the exhibition is the extraordinary quantity of entrants in the competition from all over the country and the fact that five local men won national recognition. Southern California architects included in the exhibition are as follows: A. C. Zimmercan, 1st. in Highly Commended list, A. J. Schroeder, Honorable Mention, Donald D. MacMurray, Honorable Mention, David J. Witmer and Loyal F. Watson, Honorable Mention, Leland F. Fuller, Thomas L. Shephard, Edwin Lewis Snyder, Henry Carlton Newton and Robert Dennis Murray, and Heth Wharton.

The exhibition was viewed by hundreds of visitors, and apparently accomplished its purpose. Educating the people of Southern California to a broader understanding of better architecture. The exhibition will be held during the latter part of July in San Francisco at the Architects Building Material Exhibit, 55 New Montgomery Street

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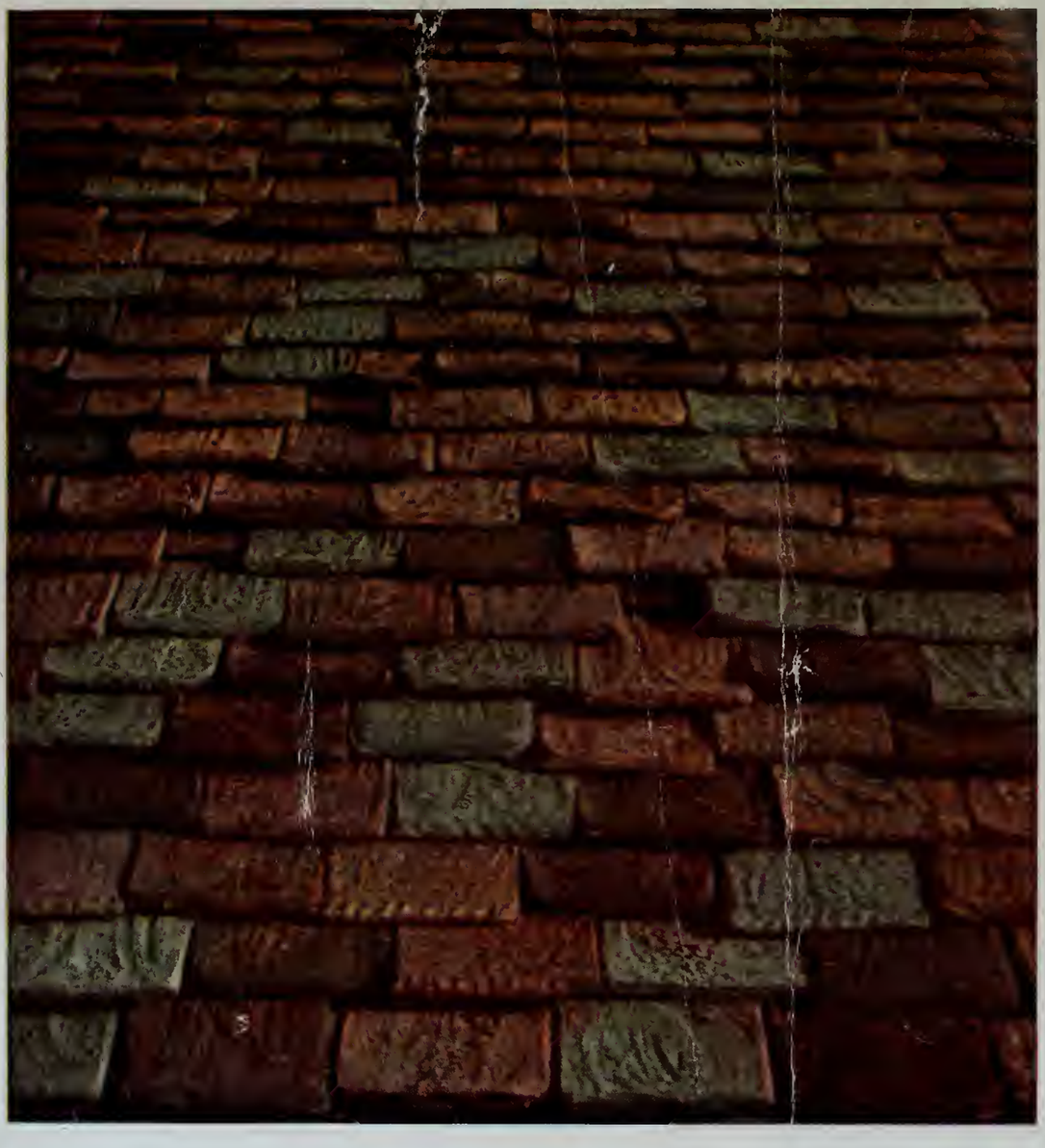

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